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BY AIMEE LEE BALL

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Adult Education '92, From Space Art to Feminism to Dinosaurs

BY MARILYN WEBB

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NEW YORK

AMY FISHER

RUNNING WILD

Joey Buttafuoco Was Perfect, Thought **Amy Fisher**, 17, Except for One Thing. He Was Married. Then Amy's Gun Went Off, Leaving Joey's [illegible]pled for Life. And so the Night- [illegible]an Parent Unfolds

Jeanie Kasindorf

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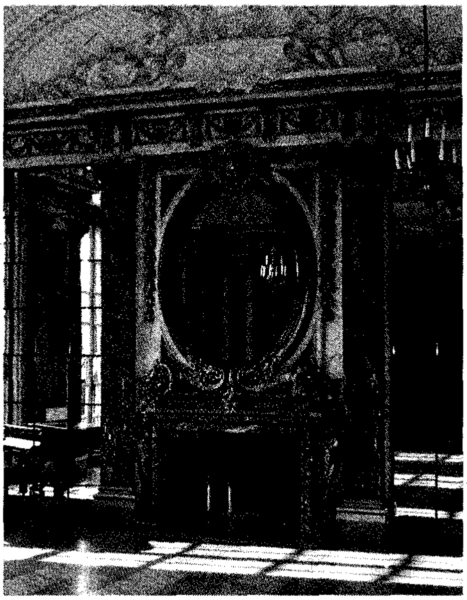

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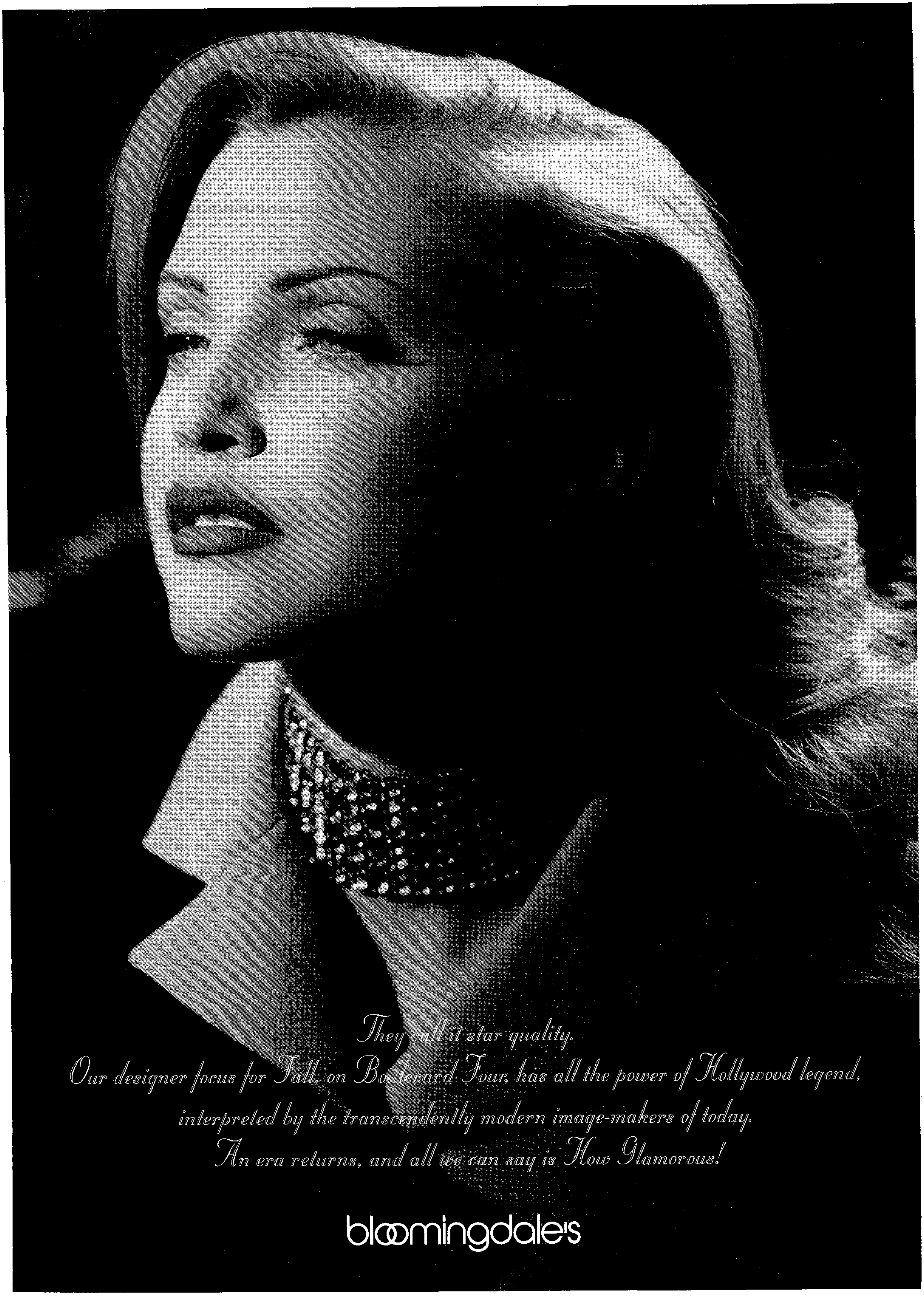
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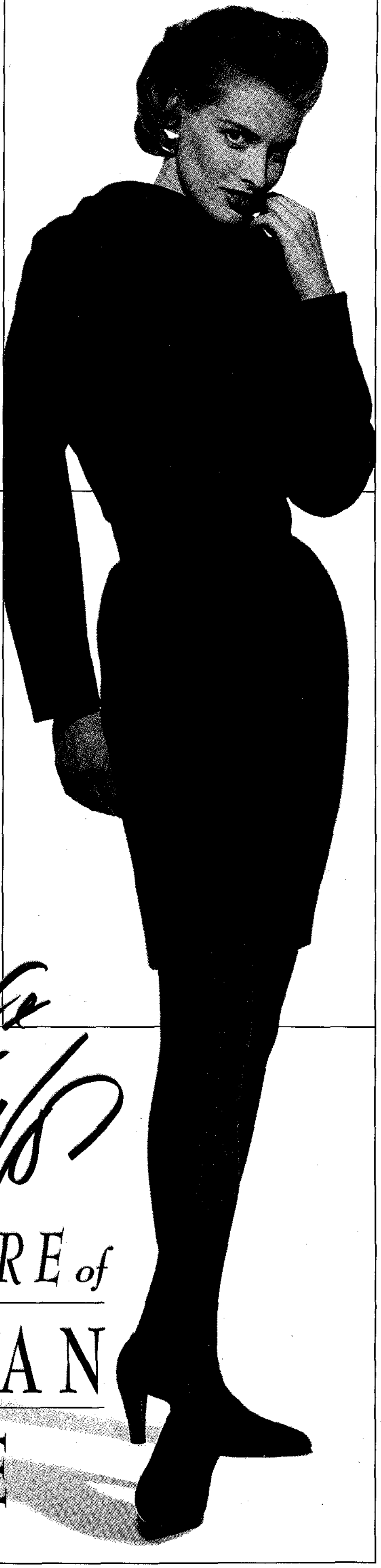

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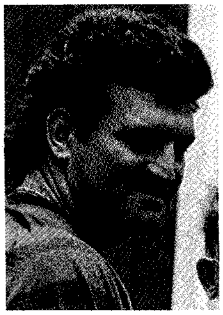
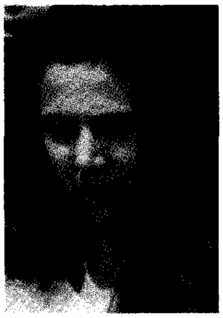
BY JEANIE KASINDORF

On a porch, by the sea, a gun goes off. Perhaps by accident, perhaps not. Amy Fisher, 17, was jailed. Mary Jo Buttafuoco, 37, was paralyzed. And the tabloids crowed. Last week, Fisher was released—on $2 million bail. Fisher, it is alleged, was sleeping with Joey Buttafuoco, Mary Jo's husband. Fisher says they made love (1) at the Freeport Motor Inn, (2) on his boat, and (3) over his body shop. She claims she was lonely, confused—that Joey made her a prostitute. Joey says: Crazy. The press says: *Fatal Attraction.* And Fisher's mom says: "She was a perfect child."





40 Millbrook's Moment

BY AIMEE LEE BALL

Weekends, the place to be is Millbrook. If it will have you. Halfway to Connecticut, the town is 85 miles from Manhattan. It's horsey, genteel—chicly un-chic. The smart set go riding, and point guns at things: foxes, for instance, or clay pigeons. It's been dubbed "North Hampton," but the consumption's less conspicuous. And as new money mounts, the old guard is nervous. From Daryl Hall to Mary Tyler Moore: unordinary people.

48 The Right Course

BY MARILYN WEBB

Breakfast with birds, shack up with sharks. Heal with herbs, sauté in style. Then brush up your Shakespeare, and beam up to Mars. Too little learning is a dangerous thing. This fall, get practical, political, or poetic. Here, from stacks of catalogues, are the hippest fall courses. They're meant for adults, so they meet after work—or on weekends. Registration's a snap; tuition's a steal. And you won't need a tutor.

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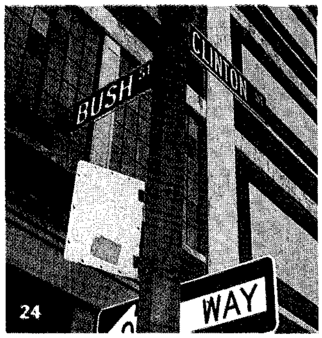

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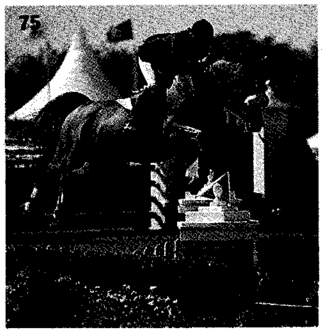

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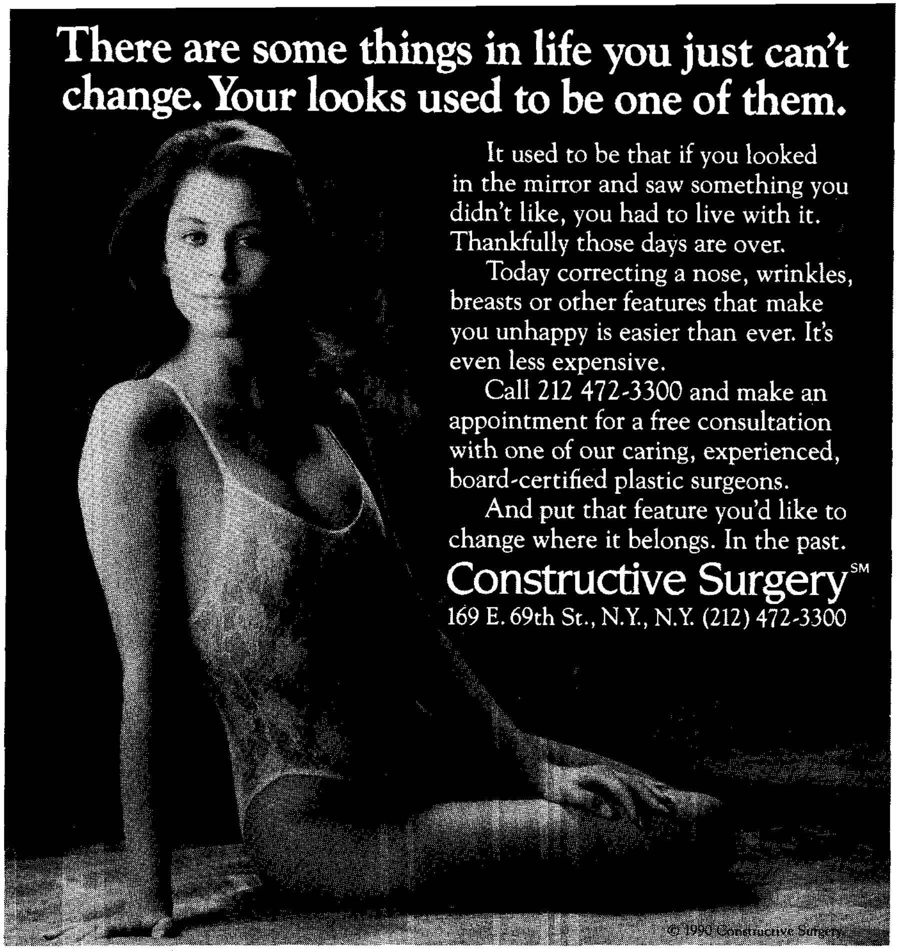

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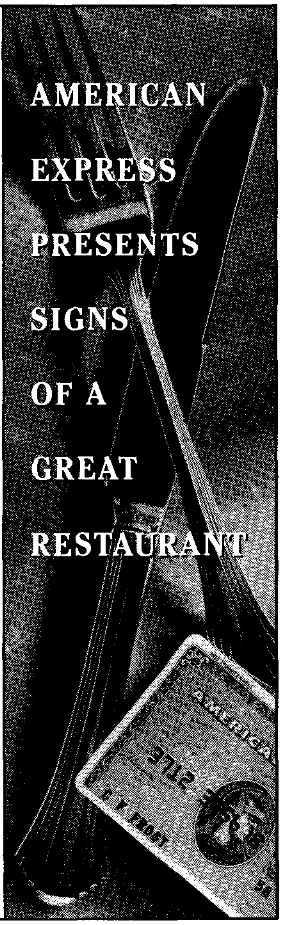

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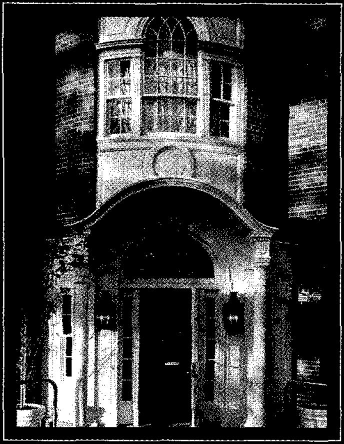

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LETTERS

Raising Highbrows

I DON'T THINK ANYONE IN NEW YORK HAS taken *The New Yorker* seriously as a literary magazine since the days of J. D. Salinger and John Cheever ["Tina's Turn," by Michael Gross, July 20]. That's why I had to laugh when I read about all the fuss made over the appointment of Tina Brown as editor. In the same way that the Shuberts are in the real-estate business rather than the theater business, *The New Yorker* is really in the advertising business, not the publishing business. It's no secret that its stodgy editorial is tailored to appease the "leather luggage" crowd. Let's face it: *The New Yorker* isn't the sort of magazine that's actually meant to be *read.* It's meant to be window-shopped. *The New Yorker's* publishing works of literary merit is about as likely a scenario as George Bush's coming up with specific proposals to help the economy. It ain't gonna happen, brother. All the same, give 'em hell, Tina!

Ronald Micci
Rutherford, N.J.

WE ARE ALL BEING RELEVANTED INTO EARLY graves. Every issue that affects our lives—from AIDS and women's concerns to the environment—requires that we think, feel, act, and *care.* This is necessary but exhausting. That's where the "old" *New Yorker* comes in. As an endangered species—*publicatis irrelevanciata*—the magazine is (dare I say it?) a sophisticated respite from expending one's energies in legitimate apprehensions. I'm not saying that publications like *The New Yorker* should proliferate. On the contrary, it should be the sole remaining adult in a childless field, so we can read it and know that there is but one magnificent bastion that once a week contains a very long, perfectly punctuated essay about agriculture in Chile or a gray historian—essays that momentarily, but quite blessedly, keep the bloodsucking forces of relevancy at bay.

Cliff Yudell
Miami, Fla.

YO, *New York*—TIME FOR A LITTLE REALITY check. Tina Brown, writes Michael Gross, has been fearless about covering people critically whom she and Si Newhouse might run into at dinner—"everyone from Sally Quinn to Dewi Sukarno." Who, please, is included in that "everyone"? Six people? Twelve? One hundred eleven? Two million? In the same goofy spirit of meaningless hyperbole, Dinitia Smith ["Reform School," July 20] writes that Chris Whittle's three homes, "it is said, are almost the ideals of their type. In one apartment . . . he was said to have sock drawers lined with hand-tooled leather. . . ." Said by whom? Only almost? Was it the fact that he had drawers for socks that made his house almost an ideal? That the drawers were lined with leather? Or that the leather was hand-tooled?

Jerry Oster
Chapel Hill, N.C.

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. Please include a daytime phone number.*

Benno Diction

WOULD THE YALE CORPORATION HIRE A CON man as president of one of the country's most prestigious institutions? ["Reform School," by Dinitia Smith, July 20]. Smith quotes Helen Whitney as having said, in defense of her husband's denial of her family ties, "Benno always says it's easier to lie about it than explain it." Couldn't he have said that it's not his policy to discuss his in-laws? Is lying really the only way?

Monroe Denton
Brooklyn

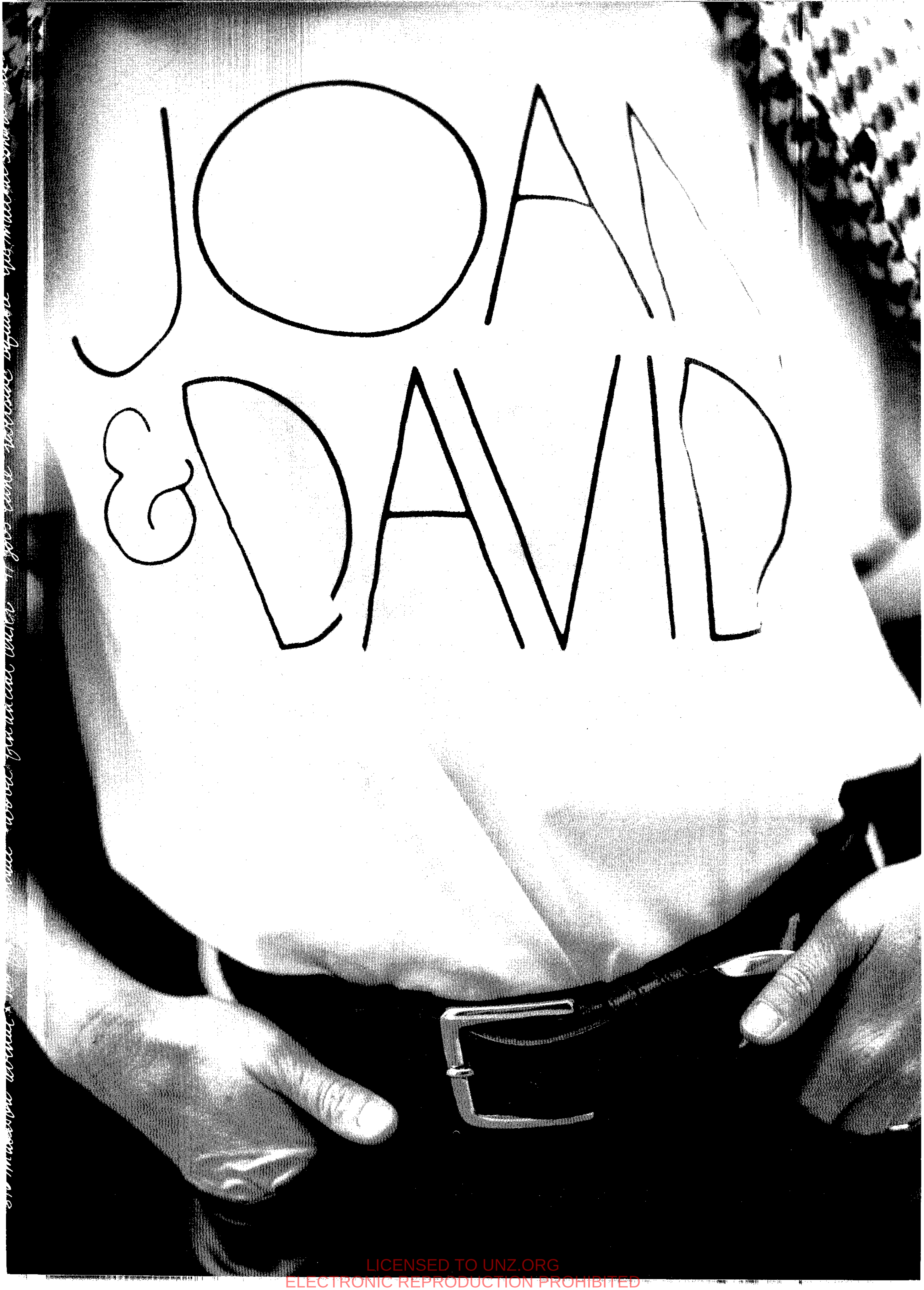
WHEN BENNO SCHMIDT SAYS THAT THE PRESS is "fatuous" and emphasizes "gossip and static" rather than "fundamental issues," Dinitia Smith juxtaposes that statement with another quote from Schmidt about the importance of freedom of speech "no matter how obnoxious its content." But that's just the point. The press is not being obnoxious in any way that could be interpreted as meaningful. The press is superficial, vacuous, and ultimately escapist, filling our culture with trumped-up conflict and innuendo. It turns people's attention away from any rational thought about our real problems as a country. Smith gives a perfect demonstration of what Schmidt meant.

Blythe Bohnen
Manhattan

Geek Tragedy

I'D LIKE TO RESPOND TO THE "WHEN IN Rome—Look Like a Native!" photograph that ran in "The Fun City Conventioneers' Guide to New York" [by Gil Schwartz and David Blum, July 13]. In Florida, anyone who wears shorts with black socks and Birkenstocks is marked as a tourist from the northeastern U.S., *not* the Northern European quadrant. More often, the wearer is seen getting into a car with New York license plates.

David E. Carter
Sanibel, Fla.


JOAN
& DAVID

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It's like they always say, time sure flies when you're having fun. Which is exactly what Lexus owners have been doing lately.

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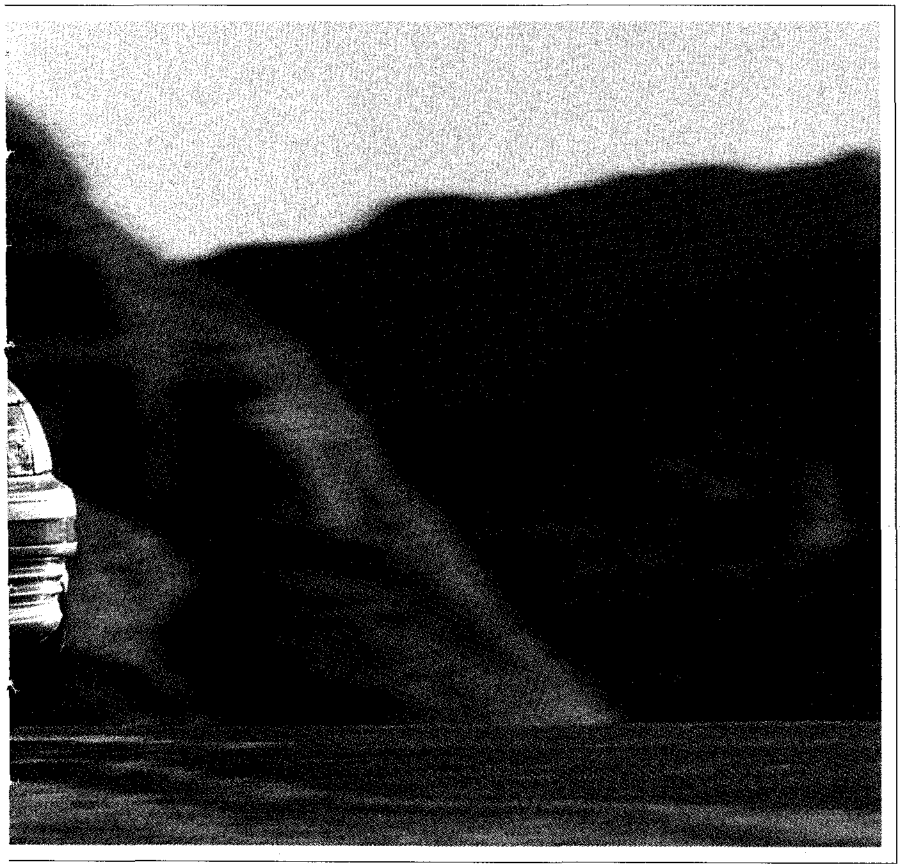
Of course auto buffs aren't the only ones talking about the LS 400. *Kiplinger's Personal Finance Magazine* rated it "best in class."

But perhaps the more notable statistic of late is how well an LS 400 performs on paper (even the most devoted aficionado must abide by his wallet). It recently posted the highest retained value in the luxury class.† Not bad for a car you couldn't even find a few years ago.

Indeed, the times they are a changing. And so, as you may have noticed, is the luxury car.



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courtesy of Car and Driver *magazine. *This 0-60 mph performance capacity figure is for comparison only, and was obtained with prototype vehicles under test-track con-*
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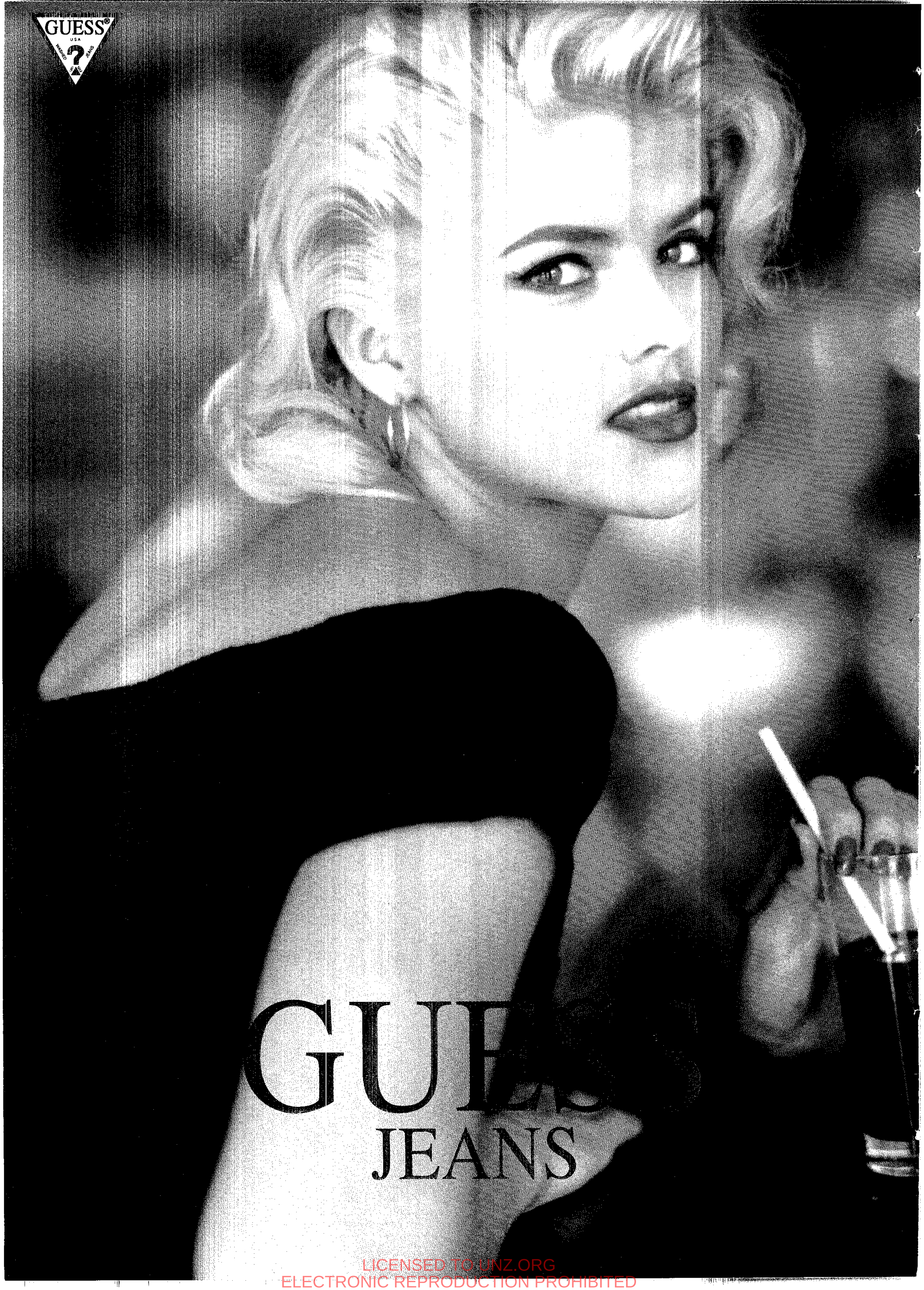
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BY JEANNETTE WALLS

KISSINGER AND TELL...ALL THAT JERZY JAZZ...CURTAIN GOES UP...CROSS WITH ROSS

NIXON TO HENRY K.: 'YOU NEED HELP'

Richard Nixon apparently thought Henry Kissinger needed to see a shrink. That's what Walter Isaacson says in his new biography of the former secretary of state, according to sources who've seen advance galleys of *Kissinger,* to be published next month by Simon & Schuster. The former president repeatedly suggested that Kissinger be urged to seek psychiatric help, according to Nixon staffers H. R. Haldeman and John Ehrlichman. And in early 1972, as Kissinger's popularity began to surpass his own, Nixon considered firing him before the reelection campaign got under way. "Get him out now?" read Haldeman's notes on Nixon's musings during a meeting that January. "Problem is, he'll be in the driver's seat during the campaign."

In interviews with *Time* assistant managing editor Isaacson, Nixon made it clear that he respected Kissinger's mind but was wary of his personality. Kissinger, who gave Isaacson extensive access, is apparently upset at how he is portrayed. "He sent me abrasive letters as soon as he got a copy of the galleys," Isaacson says. "I think it would be fair to say he's not thrilled. Of course, his sensitivity is such that if he reread his own memoirs, he'd be outraged that they're not favorable enough."

Nixon didn't return calls, and Kissinger's office says the former president never suggested he see a psychiatrist. Kissinger has "no intention of engaging in a debate over the book."

WEEKLY V. WITCHEL: THEATER OF CRUELTY?

There's a lot going on behind the scenes at *TheaterWeek,* which recently blasted New York *Times* theater columnist Alex Witchel. Sources say that the magazine's editor, John Harris, has been angling for her job. In May, Harris made inquiries about working for the *Times.* Then, when it was announced last month that Witchel was leaving the theater beat to do profiles for the paper, Harris called about *her* job, says a source. Several years ago, another source says, Harris tried unsuccessfully to get Witchel, who is married to *Times* theater critic Frank Rich, to work at *TheaterWeek.* Harris says he "doesn't recall" trying to hire Witchel. At first, he said he didn't assign the article or ask about work at the *Times,* but he later changed his story.

The article, by Michael Riedel, attacks Witchel ("coarse and bitchy") and the "Styles of the Times" section ("writing by snotty young people"). Insiders are buzzing about possible legal action. A *Times* spokeswoman terms the article "unfair and biased." According to Riedel, Rich and Witchel "have been dishing it out for a long time. But . . . it seems they can't take it."

KIKI KOSINSKI CASE A CAUSE CÉLÈBRE

A furor has erupted over an article about Jerzy Kosinski's widow, Kiki, in the New York *Observer.* The article, by Isabel Bau Madden, quotes what it alleges to be "two of [Kosinski's] closest friends," one of whom says the writer killed himself because "Kiki drove him to the brink." Sources say those "friends" have had long-running business disputes with Kiki Kosinski and that she was never contacted by Madden for her side of the story.

Observer publisher Arthur Carter has been "besieged" with angry calls and letters from friends of the Kosinskis'. Among them is former Time Inc. head Henry Grunwald, who calls the article "an outrageous attack." WNYC president Thomas B. Morgan says it's "the article-rape of Kiki Kosinski," and First Amendment specialist Floyd Abrams, who is acting as a liaison between the two sides, says, "I think it is a shameful article, so I'm seeing what I can do to help." Carter didn't return calls, Madden couldn't be reached, and acting *Observer* editor Elise O'Shaughnessy says she's confident about the article's accuracy.

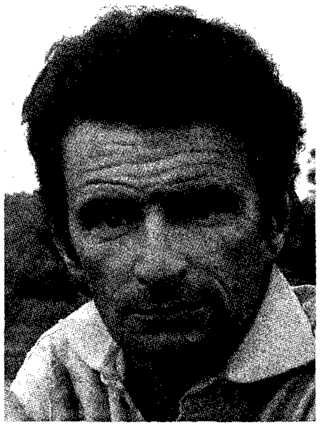
PEROT'S STIFF STIFFS STAFFER

Ross Perot said he supported small-business men and entrepreneurs, but don't ask Bruce Van Horn for a reference. The accountant was hired to work for Ross Perot, and now he's suing for the $5,209.11 he says the campaign owes him.

"I really believed in him and volunteered a certain number of hours right after tax season in April," says Van Horn, who has a small accounting firm. "Then they started demanding an incredible number of hours. I said I couldn't, because I have to run my own business, but I said I'd be willing to contribute more hours if they could pay, and they agreed." Van Horn says he became uncomfortable with the organization's haphazard practices: "They were doing things like asking me to carry around

HENRY KISSINGER

ROSS PEROT

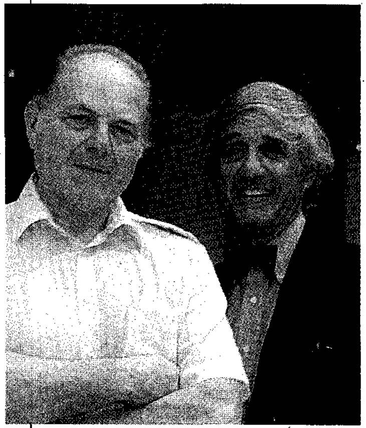

JERZY KOSINSKI

ASSOCIATE: JAN GELMAN

Photographs: top, Waring Abbott/Outline; center, Mark Seliger/Outline; bottom, Inge Morath/Magnum.

BEATLES JUICED...THE RUTHLESS WORLD OF PUBLISHING...NO SMOKING...OVER AND OUT

COURTNEY LOVE


MARTIN ABEND AND SIDNEY OFFIT

RUTH MESSINGER

about $6,000 in cash because they couldn't afford a safe."

To make matters worse, the treasurer of Perot's New York campaign office, who agreed to pay Van Horn for his services, didn't show up for a couple of days. "I kept on urging the people in charge to call him at work or get access to his apartment," says Van Horn. "Finally, the police went into his room, and he had been dead on the floor for a couple of days." Van Horn says he resorted to the suit because—with the man dead—no one would agree to pay him in full.

A Perot staffer says she is not aware of the dispute.

……

TINA SNUFFS OUT ROCK STAR'S CIG GIG

Tina Brown has decided to play it safe for a change. The editor of *Vanity Fair*—who created a ruckus last year when she featured a nude, pregnant Demi Moore on the cover—recently balked at shots of a smoking, pregnant rock star. Courtney Love, who sings with the band Hole and is married to Kurt Cobain of Nirvana, is being profiled by writer Lynn Hirschberg for the September issue, Brown's last. Michel Comte took the pictures.

"They're really fabulous photographs," says a source. "She's seven months pregnant, and she's got a cigarette dangling from her lips or hands in every single shot. *Vanity Fair* got a lot of angry letters about the Luke Perry cover with him holding a gun in his crotch, and Tina refused to run the Love pictures as they were. She's running one photo, but she's having the cigarette airbrushed out." Says Brown, "I was appalled to see a pregnant woman with a cigarette in her hand. Smoking during pregnancy is a health hazard. Yes, I had the photograph retouched."

……

BEATLES GENTLY WEEP AT SONY SCAM

The Beatles won't let it be.

Last year, the surviving members of the group and their Apple Corps, Ltd., filed suit against Sony Music Entertainment for $3 million, accusing the company of selling bootleg tapes of their music. The Beatles' lawyers are charging that *The Beatles at the Star Club Live in Hamburg, Germany, 1962* was recorded and is being sold without their permission.

Now there's a new wrinkle in the case. After his deposition last month, guitarist George Harrison shocked lawyers by insisting that one of the songs on the album—"Hully Gully"—wasn't even sung by the Beatles. "It's bad enough that a company the size of Sony would rip off the Beatles and insult their fans by selling these low-quality recordings," says Beatles lawyer Len Marks. "But now, according to George Harrison, they're also trying to pass off music by some other group as being by the Beatles. It's not indicated on the package in any way. He was really furious about the whole thing."

Says a Sony spokeswoman, "This is the first we've heard of [the Harrison charge]. As with all claims, we will investigate."

……

KILLING THE MESSINGER: THE BOOK OF RUTH

Here's one idea that the publishing world may not be ready for: Ruth Messinger tells all. A literary agent for the Manhattan borough president has been circulating a proposal for *Messinger of Manhattan: Notes on a Journey in Progress.* "In a refreshing, anecdotal style, she will take the reader through her own formative years," says the proposal. "Her first involvement in electoral politics; her initiation into the rites of institutional politics; her lonely stands for unpopular causes . . . her celebrated battles with Mayor Ed Koch . . . her unprecedented landslide election to her present position, revealing for the first time why Mayor David Dinkins might very well owe his own victory to the strategy that Messinger deployed in that election."

Jokes one book-world insider, "We're passing on it, because we're holding out for the inside story of [Queens Borough President] Claire Schulman." Agent Jonathan Dolger says he's received no offers yet and has extended the deadline.

LEFT, RIGHT, LEFT: MARCHING OFF CH. 11

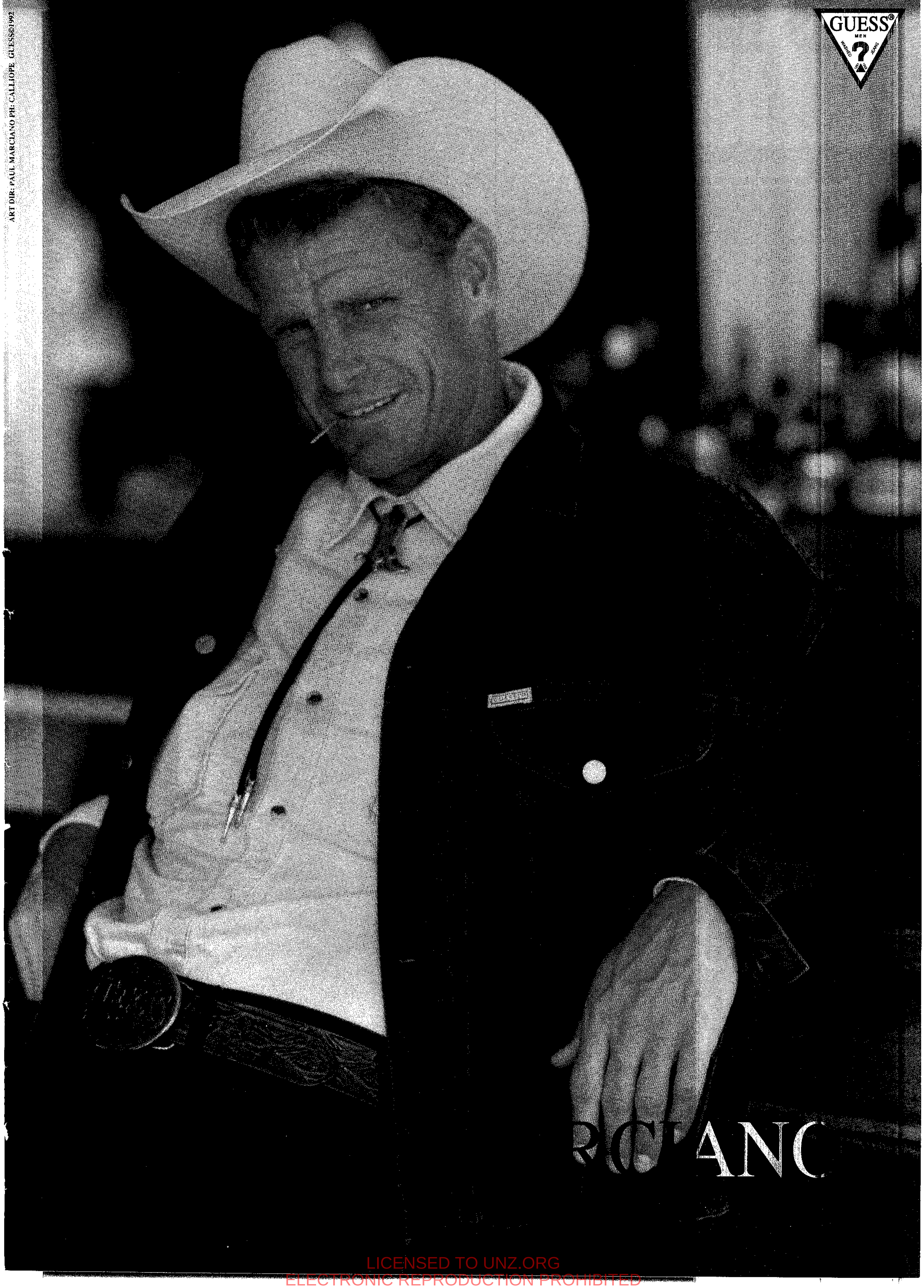
Executives at WPIX–TV hired Dr. Martin Abend and Sidney Offit to discuss controversial topics. The ideologically opposed pair—who debated on Channel 5 for more than a decade in the seventies and eighties—were hired in March to do occasional segments. Now they're getting fired for being *too* controversial, they say.

"We were censored," says Dr. Abend, the avowed conservative. The final straw, he says, was his comment on AIDS. "I said that the fastest way to stop AIDS is for homosexuals . . . to stop having anal intercourse. I was told the debates would be terminated because there was too much flak." WPIX news director John Corporon denies that, saying the team was let go because Channel 11 wanted "a different format."

The pair will be going to Channel America Television Network, which is headed by Ted Kavanau. He was fired from WWOR–TV last year for getting into a scuffle after a show about AIDS.

Photographs: top, Alan Levenson/LGI; center, Donal Holway; bottom, Carol Halebian/Gamma-Liaison.

ART DIR: PAUL MARCIANO PH: CALLIOPE GUESS©1992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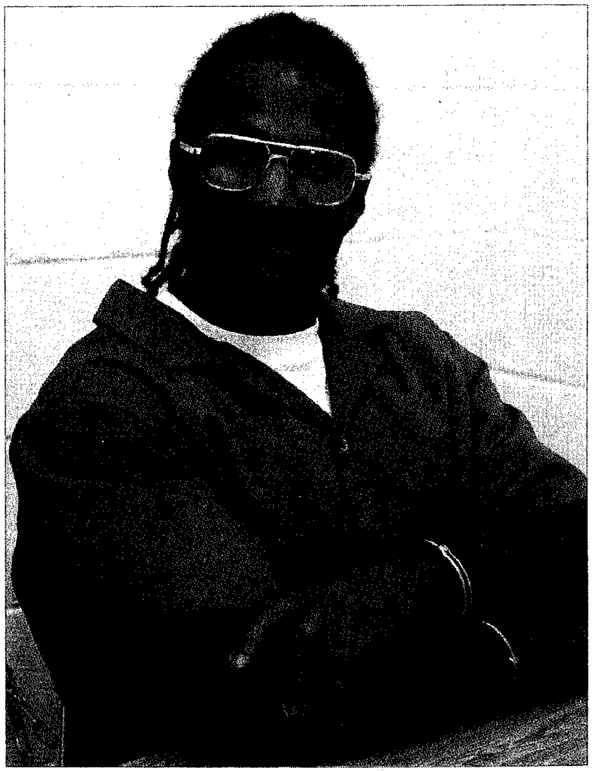
THE DRANO MURDERS

A JUST EXECUTION?

DID WILLIAM ANDREWS, THE MAN EXECUTED by lethal injection last week in Salt Lake City, deserve to die? Andrews, along with his partner, Pierre Dale Selby, was convicted of committing what came to be known in Utah as the Hi-Fi murders, although I have always thought of them as the Drano murders. It was the Drano murders that first convinced me, back when I initially heard about them in the mid-seventies, that some crimes are so vicious, so savage, so cruel that capital punishment might be appropriate.



ANDREWS: *Accomplice in a savage crime.*

It is difficult to think or talk about the Drano murders without becoming almost faint with horror. In 1974, Andrews and Selby, two young airmen stationed at Hill Air Force base, outside Salt Lake City, decided to rob a stereo store. They selected the Hi-Fi Shop, in the nearby town of Ogden. In addition to stealing $25,000-worth of stereo equipment, they took the store's 20-year-old manager, his 43-year-old father, a 19-year-old salesgirl, a 16-year-old boy, and his 52-year-old mother down into the basement of the store and forced them to drink liquid Drano, which the murderers had brought with them.

Andrews poured the Drano into a cup and put a gun to the father's head to make him drink. Selby then poured it into the victims' mouths. The highly caustic cleaner burned their internal organs. To prevent them from spitting it out, their mouths were taped shut. “I remember the noise they were making, the sounds of pain they were making,” Selby told the state's Board of Pardons in 1987. “I just can't describe it. It was just overly depressing. It was something greater than sad.”

After spending some 40 minutes wiping fingerprints off the store surfaces upstairs, the two airmen returned to the basement. “It was determined that the Drano had not killed these people and the situation itself led to the possibility of these people being killed,” Andrews said in a 1987 interview.

Andrews went out and sat in his van while Selby shot the mother in front of her son, then shot the son, then took the salesgirl into another room, stripped her, and raped her. After that, he went upstairs, returned with Andrews's pistol, and shot all five victims. Finally, convinced that the father was still alive, Selby kicked a ballpoint pen six inches into his ear. Despite all that, the father and the 16-year-old boy miraculously survived. “It was probably one of the most heinous crimes ever committed in this state,” says Ross Anderson, a Salt Lake City lawyer opposed to capital punishment.

But the murders took place back in 1974, and as invariably happens, the crime and the suffering of the victims have been eclipsed in the eighteen years since then by the more convoluted narrative of the defendants' quest for just treatment in the legal system. There was never any question that Selby and Andrews committed the crimes, and Selby was executed in 1987. But up until the very eve of his death last week, Andrews was insisting that although he poured the Drano into the cup that Selby forced the victims to drink from, and although an expert testified at the trial that even if the victims had not been shot they would have died from internal hemorrhaging within twelve hours, he was not a killer since he was not in the room when Selby shot them.

“I have never tried to kill anybody, and I simply have not killed anybody,” he said in a local television interview broadcast the night before he was executed. But that's like saying you're not guilty of murder if you slit someone's throat and, as he falls into the street, he is run over by a bus. “It's ass-backward to say Andrews was not a participant because Selby shot the victims before the Drano killed them,” says Paul Cassell, a law professor at the University of Utah.

Most murderers facing the death penalty resort to one form or another of the mitigating-circumstances defense. They shouldn't be held responsible, they claim, because when they killed they were drunk or addicted to drugs or temporarily insane. Andrews's defense along this line is that he was only 19 years old when the murders took place and was too immature to know better. “Back then, I was just a young person walking around smoking pot,” he said in the interview, though he was not on drugs at the time of the murders. “I didn't have any idea of what was going on in the world. I was really quite stupid.”

In a second line of defense, Andrews claimed to have undergone moral regeneration in prison. “I think I've changed a lot, and I've changed for the better,” he said. But Andrews's prison record shows repeated instances of setting fires, concealing makeshift weapons, possessing drugs and alcohol, planning escapes, assaulting and verbally abusing corrections officers. “The time he has spent in maximum security has been marked by his murderous, sexually assaultive, sadistic threats made predominantly to officers and to some inmates,” a psychiatrist declared in an evaluation.

Andrews's supporters have heatedly asserted that he was the victim of racism. He and Selby were black, while their victims, and the jury that convicted them, were white. Furthermore, during the trial, a juror at a court-supervised restaurant lunch turned over his napkin and found a note saying, “Hang the Niggers.” “Race had a lot to do with [Andrews's] sentence,” says the Reverend Jerome Council of the Calvary Baptist Church in Salt Lake City.

Council adds that until recently in the Mormon Church, which essentially rules Salt Lake City and which did not begin accepting black males as full members until 1978, “Mormons were taught that blacks

Photograph AP/Wide World.

were cursed." The Mormons, who used to sanction capital punishment as "blood atonement" and have more recently taken the position of having no position on capital punishment, were virtually the only church in Salt Lake City that did not sign a letter last week urging Utah governor Norman Bangerter to issue a reprieve.

Supporters of Andrews also argued that whites who committed brutal murders have avoided death sentences. Joseph Paul Franklin, who shot two young black men jogging with two white girls in Salt Lake City in 1980 because he abhorred the prospect of racial mixing, is serving a life sentence. "They had mercy on Franklin; why not have mercy on William Andrews?" says David Martin, the father of one of the boys Franklin killed.

Earl Dorius, the former assistant attorney general who oversaw the case, insisted that the death sentence Andrews received was not due to racism among the jurors. (Polled by the judge, the jurors said they were uninfluenced by the "Hang the Niggers" note.) He points out that a third airman, Keith Roberts, who was black, who was also charged, and who was defended by a black lawyer, was not convicted of murder, though he had helped the other two plan the robbery. Ross Anderson, the death-penalty opponent who campaigned to have Andrews's sentence commuted, agrees: "It's less a question of racial discrimination than discrimination based on class, whether you can afford a good lawyer."

For me, the secondary issues in Andrews's case—the claims of racism, the alleged incompetence of his original lawyer—amount to very little. They don't detract from his guilt or from the monstrosity of the crime, and, contrary to what his defenders insist, neither does the passage of eighteen years nor his supposed moral redemption. In the days preceding his execution, he issued ritualistic expressions of regret for the suffering he caused. But at other times he has shown little remorse. In a 1986 interview with a prison caseworker, Andrews said that if the boy who survived the Drano attack but remains partially paralyzed and with no esophagus were ever to die from his afflictions, "it would have to be his own fault." Andrews went on to chide his victim for failing to get on with life, saying, "He has decided to just self-pity."

In the end, this case strips away the layers of ancillary issues lawyers often pile on the death-penalty debate, exposing the central core of the matter. "The government has no right to kill anybody when they tell me not to," Jim Bloodworth, an ex-con, told me during a protest at the governor's mansion last week. It is a genuine principle, even if, in a case like this, it is embraced reluctantly. While William Andrews deserved to die, he shouldn't have been executed. But I won't miss him. ■

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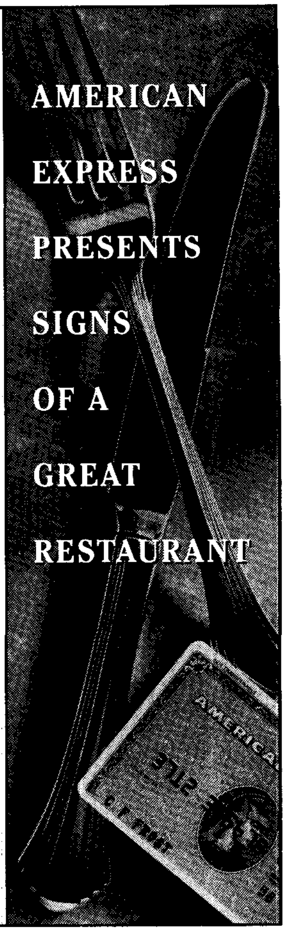

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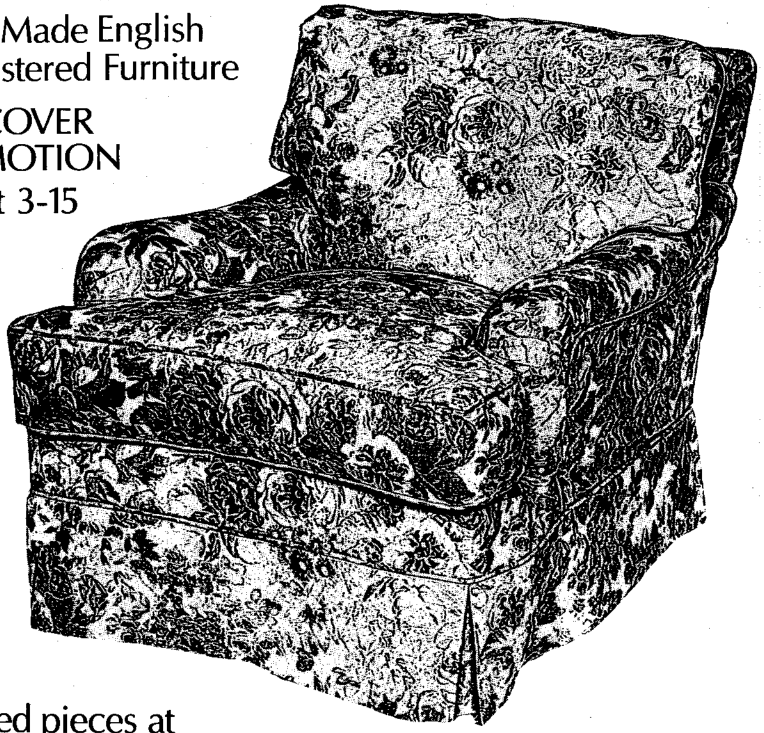

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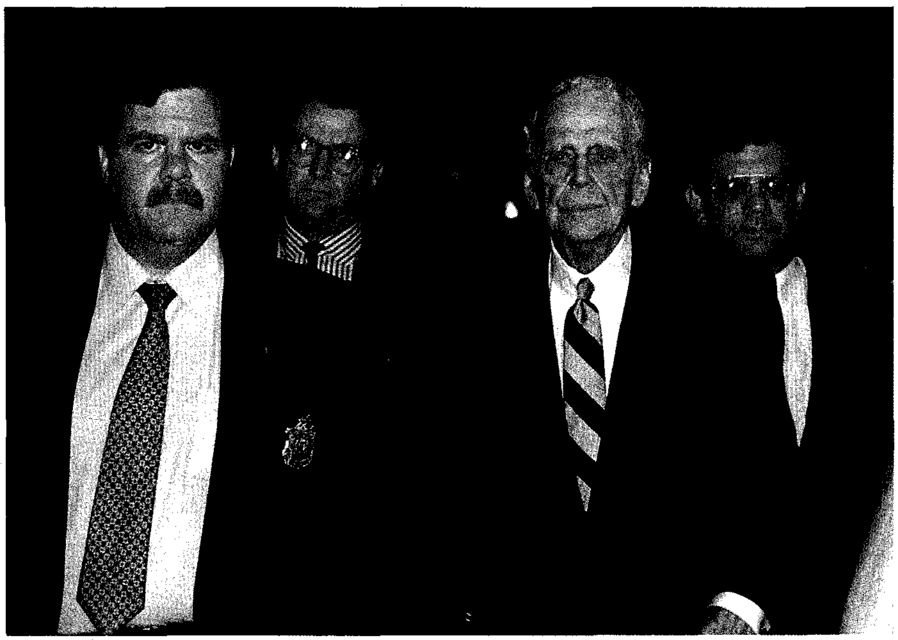
The Bottom Line/Christopher Byron

AFTER CLIFFORD

THERE'S MORE TO COME ON BCCI

LAST WEEK'S INDICTMENTS OF CLARK CLIFford and Robert Altman in the BCCI scandal got the big headlines. But the real news in the affair may wind up having to do with the guilty plea of former Saudi Arabian spy chief Kamal Adham.

Adham confessed that he let himself be used as a BCCI front man in the 1982 takeover of First American Bankshares, Washington, D.C. The admission underscores what I have been writing in this column for more than a year: BCCI was used not just by crooks and criminals but by CIA–linked intelligence operations all over the world.



FRONT MAN?: *Clark Clifford on his way to arraignment.*

Intelligence-tainted BCCI offshoots have been used to penetrate all sorts of business enterprises. Last week in Washington, a Senate hearing by Democrat John Kerry of Massachusetts focused on this very problem, examining the activities of Capcom Financial Services, a mysterious BCCI offshoot that listed Adham as a founding shareholder.

Preliminarily, the hearing raised the startling question of whether a former Senate employee with alleged ties to the CIA might have been hired by BCCI to advise the bank on how to handle the Senate investigation. Documents obtained by Kerry's subcommittee indicated that this shockingly irregular arrangement may actually have occurred.

That aside, the bulk of the hearing was devoted to probing what is, in many ways, one of the most intriguing aspects of the entire BCCI saga—the role of Capcom. This shadowy operation turns out to have been a virtual clone of BCCI. Set up and run by many of the same goons who controlled BCCI, this spook-infiltrated investment firm did exactly the sort of things that BCCI itself did, laundering money for everyone from Third World dictators like Manuel Noriega to the drug barons of the Medellín cocaine cartel.

When Capcom first made news last summer, the obvious question was why the Justice Department, which had indicted the firm on charges of drug-money laundering in 1988, had failed to come forward with a case thereafter. The government's answer was that it lacked jurisdiction over the company, which was officially based in London.

But a search of Capcom corporate documents in the United Kingdom suggests a darker possibility: fear of stepping on some important toes. As it turned out, two of Capcom's top officials happened to be, bizarrely enough, two of the top men at America's largest cable-television company—Colorado-based Tele-Communications, Inc.

Neither of the officials—Robert Magness, TCI's founder and chairman of the board, or his aide Larry Romrell—would speak publicly as to what they were doing as founding shareholders and directors of an alleged drug-money operation named Capcom. But scarcely had the disclosure of their involvement in Capcom become known when Capcom became a focus of Kerry's investigators.

Last week, Kerry's subcommittee released the results of its inquiry. The key finding: Not only was Capcom riddled with intelligence-world ties but its operations suggested an effort on the part of BCCI to target and infiltrate the American cable-television industry.

Neither Magness nor Romrell was subpoenaed to testify—mainly, it seems, as a kind of quid pro quo to get their cooperation in gathering more evidence. Another key figure in the affair, Texas cable man Kerry Fox—currently thought to be negotiating with the Justice Department for immunity from prosecution—also refused to testify, citing his Fifth Amendment right against self-incrimination.

There was much testimony from government regulators about how they pursued by-the-book investigations into Capcom's activities. But the real value of the hearing was in the documents the subcommittee obtained in connection with its questioning of Romrell and Magness, including affidavits from both men as to how they became involved in Capcom.

Some of the revelations gleaned from the various documents: the possibility that BCCI was a secret shareholder in TCI. The suggestion arises from 1984 correspondence between Romrell and BCCI's then–head of treasury operations, Zaiuddin Ali Akbar. The letters reflect an effort by Romrell to keep Akbar briefed on changes in various shareholder rights at TCI, and they also reveal Romrell's pursuit, apparently on TCI's behalf, of some $250 million in loans from BCCI.

In letters to the subcommittee, TCI's lawyers denied that BCCI ever had a "business relationship" with TCI. Moreover, a company spokesman last week denied that TCI had ever accepted a loan from BCCI, stating somewhat vaguely that the bank was "rejected as a lender." Yet in the murky and illegal ways in which BCCI used front men and "nominees" to hide investments, there may be no way to know for sure just what interest, if any, BCCI held in the cable firm.

Efforts to reach Romrell on the matter last week were unsuccessful. Akbar, believed to be held in a French prison on an extradition warrant to the United Kingdom, was unreachable.

If a BCCI interest in TCI did exist, it would raise the possibility that the rogue bank also held an indirect stake in cable

Photograph by Helayne Seidman/Sipa.

entrepreneur Ted Turner's Turner Broadcasting Company, the parent firm of the Cable News Network. That's because, in 1987, TCI acquired a 21 percent interest in Turner's Atlanta-based operation as part of a bailout of Turner Broadcasting.

So, to carry the speculation one step further, does that then mean that BCCI felt it could exercise influence over the news content of CNN programs, or at least get tipped off about the sources of CNN stories involving the bank?

COPPED PLEA: *Spy master Adham.*

Maybe the notion shouldn't be quickly dismissed. Copies of Romrell's business diaries were obtained by the subcommittee, and on January 18, 1989—just after Capcom had first been indicted for money laundering in the BCCI scandal—Romrell made the following entry: "Talk to Magness about CNN report and Capcom . . . waiting to know the source for the misinformation."

One of the main allegations against Clifford and Altman is that they let themselves be used, as Washington, D.C., influence peddlers, to smooth the way for BCCI's illegal takeover of First American. So was BCCI thus hoping to use similar "old boy" connections to quash the case against Capcom? Quite possibly. An entry in Romrell's diary dated shortly after the Capcom indictment reads, "Ramsey Clark/Lyndon Johnson/Atty Gen is talking to people in Wash D.C. . . . Drug charges may be lifted against Capcom."

Last week, I talked to Ramsey Clark, now in private practice in New York, and he confirmed that he had indeed played a role in trying to get the Capcom case dropped. Clark said he had spoken on the bank's behalf to the U.S. Attorney's office in Tampa, where the indictment was pending.

How did BCCI get interested in TCI in the first place? According to the affidavits of Magness and Romrell, the story goes back to the early eighties and involves Romrell and Texas cable man Kerry Fox. Both individuals reportedly held "secret" or higher Defense Department security clearances, and they had previously worked together on a TCI microwave installation in Saudi Arabia.

Fox, in particular, seems to have known his way around the Middle East. Thus, it wasn't surprising that he invited a rich Saudi businessman he knew to join with himself and Romrell as an investor in a Colorado real-estate deal. As it happened, that person was a BCCI shareholder and Kamal Adham confidant named A. R. Khalil. To check out the deal, Khalil sent one of his men from BCCI to visit the project in Colorado. That person was Zaiuddin Ali Akbar, the head of BCCI's treasury operations in London.

On Akbar's say-so, Khalil became an investor in the Fox-Romrell project, and before long, Akbar had recruited Romrell as a kind of unofficial investment adviser to BCCI. Between 1982 and 1986, Romrell pitched a variety of investment deals to Akbar and BCCI. These ranged from a medical center in Houston to an industrial park in Salt Lake City to an office building in Los Angeles.

By the spring of 1984, the relationship between the two men had gotten so cozy, Romrell told the subcommittee, that he was negotiating a deal for BCCI to open up a $200,000 credit line so that Romrell could buy stock for himself and Akbar in a recently spun-off TCI subsidiary. Romrell said the deal never came to fruition.

Weeks later, Romrell wrote a letter to Akbar. In it, he indicated that he and Magness were eager to meet with Akbar to discuss an unspecified "business opportunity" they had apparently talked about. Subcommittee investigators say that business opportunity was the founding of Capcom.

Ostensibly, Capcom's initial purpose was to invest client funds on behalf of BCCI in Chicago commodities markets. But Capcom soon became a swamp of corruption and criminality.

On the money-laundering front, the subcommittee obtained an analysis of 50 separate transactions in which Capcom appears to have washed and hidden more than $125 million for clients, including Noriega of Panama.

In their affidavits, Romrell and Magness insist they knew nothing about the thievery that was running riot inside Capcom. They may very well be telling the truth, just as Clifford and Altman may be telling the truth in their see-no-evil claim that they were duped into serving as front men for BCCI in Washington. But from first to last, "temporary stupidity" has been the defense of virtually every American businessman, banker, and lawyer who came anywhere near this monstrosity of a bank. At some point, one begins to ask the inevitable question: Are America's big shots really *that* dumb? ■

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THE 1992 LITERARY OLYMPICS

> "I wouldn't fight Dr. Tolstoi in a twenty-round bout because I know he would knock my ears off. . . . "
>
> —Ernest Hemingway

IT STARTED WITH HEMINGWAY'S CELEBRATED CONCEIT OF HIMSELF as a boxer taking on all his most illustrious predecessors, flattening Turgenev and Maupassant before prudently ducking his bout with Tolstoi. Next came Irwin Shaw, a college letterman turned man of letters who contended that writers had much more in common with halfbacks than anyone realized, and Robert Frost, who solemnly proclaimed the poet blood brother to the baseball pitcher. When, evidently, even Joyce Carol Oates decided that pounding keys was not all that different from pounding an opponent's midsection ("The artist senses some kinship . . . with the professional boxer"), there could be no doubt that the sports analogy was firmly embedded in our literary culture.

It was only a matter of time, then, before metaphor mutated into reality and a new athletic institution was born—the International Literary Olympics. With the grand spectacle upon us again, this year's host city, New York, is preparing to welcome literary fans by the thousands. A couple of exciting new events have been added to the games: the 100-word dash and punning in place. Also, exceptionally strict safeguards against performance-enhancing drugs have been instituted. No one wants a repeat of the scandal of '88, in which the poet who took the gold in five-foot line enjambment later tested positive for anapestic steroids.

For fans who have time for only the most promising events, savvy handicappers are offering the following tips:

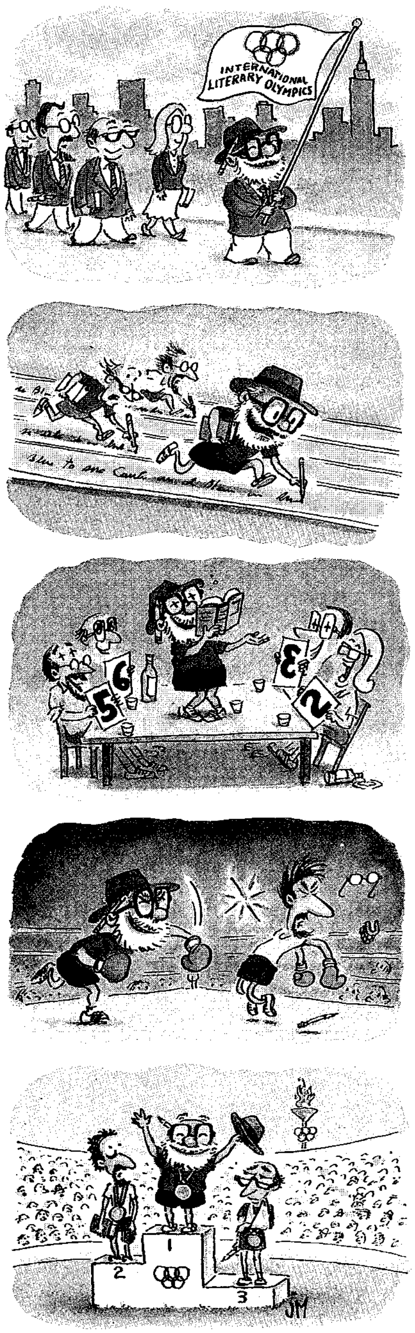
Poetry Declamation W.T.R. (Venue: White Horse Tavern)

"And malt does more than Milton can/ To justify God's ways to man," wrote A. E. Housman, and perhaps that explains why Poetry Declamation (When Totally Ripped) is always a much bigger draw than its pallid sister event—Poetry Declamation W.S.S. (When Stone Sober). The rules require that competitors belt down three fingers of a recognized 80-proof label at prescribed intervals while disgorging chunks of verse. Diction is very important, as is voice projection, posture, and not sliding slowly under the table while awaiting your next turn.

Freestyle Repartee (Venue: Dorothy Parker Pavilion)

The regulation garb (evening dress, Schiaparelli hats, white silk scarves) and required accoutrements (cigarette holders, decanters, seltzer bottles) are as rigidly preordained as the pavilion's décor (late-Victorian furniture, gilt-edged mirrors, an inextinguishable fire in the grate).

Wreaking real pain wins points.



A panel of world-weary judges, their eyebrows arched at just the right angle, evaluate each epigram. Quips that generate harmless mirth will not get as many points as those in which a player wreaks real pain. A genuine duel of wits is what brings the crowd to its feet, and in such contests points are assigned with a finely calibrated three-part system: (1) cutting to the quick, (2) touching on the raw, and (3) wounding to the core.

Literary Feuding (Venue: Lillian Hellman/Mary McCarthy Arena)

Traditionally the glamour event of the games. Scoring is on a two-point "must" system. The conflict (1) must be based on a trivial occurrence that is then blown totally out of proportion and (2) must result in at least one thoroughly malicious item in *Spy* magazine, Liz Smith, or Cindy Adams.

In literary pugilistics, age, size, and gender are irrelevant; one day may bring the sight of Camille Paglia mixing it up with Susan Sontag, another an epic slugfest between Saul Bellow and Günter Grass. All styles are permissible, and a brawler like Norman "The Executioner" Mailer can hurl the heaviest invective in the game and not outpoint an opponent like the late Truman "Cold-Blooded" Capote, whose main technique was to dive toward an adversary's legs and nip away at his ankles.

Bileathlon (Venue: Fyodor Dostoevski Underground Bunker)

The only multisport segment of the Olympics, this marathon encompasses backbiting, damning with faint praise, and poisoning the well. Scoring is weighted in favor of sneak attacks—snideness cunningly cloaked. When a true champion sights a contemporary's ignominiously remaindered book at the Strand or discovers its mutilated corpse in a sadistic *Time*-magazine review, expect him to report the news with sorrow or anger rather than to gloat.

Similarly, in damning with faint praise, a sterling performance should move the judges to exclaim, "Looks like a laurel wreath. . . . Fits like a dunce cap." Winning tactics can include tainted accolades ("possibly, just possibly, the best southern genre novel ever written about Gullah crabshuckers in the South Carolina low country"). And it is wise to let others draw their own conclusions about this hypothetical jerk's sordid little stunt at the Cape last summer—you know, the one involving a bottle of Glenfiddich, your new mini-van, and the Swedish au pair from next door.

In contrast with Literary Feuding, the Bileathlon awards no points for annihilating one's enemies, only for doing in those people one counts among the near and dear. This is in keeping with the immortal dictum, sometimes ascribed to La Rochefoucauld, "It is not enough that I should succeed—my friends must fail." ■

Illustration by Jeff Moores.

EXPLORATIONS IN CLAY DESIGN AND FABRICATION ARCHITECTURAL TILE DESIGN BEGINNING CERAMICS **CLAY** BEGINNING THROWING INTERMEDIATE CERAMICS ADVANCED THROWING PRE-COLUMBIAN POTTERY HANDBUILDING TECHNIQUES ILLUSTRATION IN CLAY EARTHENWARE: TERRA COTTA CLAY, COLOR AND FORM CLAY AND GLAZE SEMINAR CONCEPTS AND TECHNIQUES FOR PROFESSIONAL CERAMIC DESIGNERS **COMPUTERS** INTRODUCTION TO COMPUTER SCIENCE WITH DESIGN APPLICATIONS INTRODUCTION TO DESKTOP PUBLISHING USING VENTURA COMPUTER GRAPHICS WITH LUMENA SOFTWARE COMPUTER GRAPHICS: QUARK XPRESS ON THE MACINTOSH COMPUTER ANIMATION AUTOCAD ADVANCED AUTOCAD COMPUTER AIDED ARCHITECTURAL SYSTEMS DRAFTING AUTOCAD FOR PRODUCT DESIGNERS 3-D CAD ON FOR PRODUCT DESIGNERS CRYSTAL 3-D GRAPHICS FOR PRODUCT DESIGNERS INTERMEDIATE TEXTILE SURFACE DESIGN ON THE LUMENA COMPUTER **FASHION DESIGN** MAKE YOURSELF OVER FROM YOUR OWN CLOSET FROM VANDERBILT TO TIFFANY:FANCY DRESS BALLS IN THE GILDED AGE THE GIBSON GIRL AS A SYMBOL OF AMERICAN STYLE HOLLYWOOD, PARIS, AND THE COMING OF AGE OF AMERICAN FASHION FUNDAMENTALS OF FASHION DESIGN FASHION HISTORY FROM ANCIENT EGYPT TO THE RENAISSANCE FASHION HISTORY FROM THE RENAISSANCE TO THE PRESENT FASHION DESIGN SOURCES THE ART OF SEWING DRAPING PATTERNMAKING PATTERN GRADING TAILORING TECHNIQUES FASHION DESIGN STUDIO THE WEDDING GOWN **FLORAL DESIGN** EVENING

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FAST TRACK

EDITED BY CHRIS SMITH

BRIEF LIVES

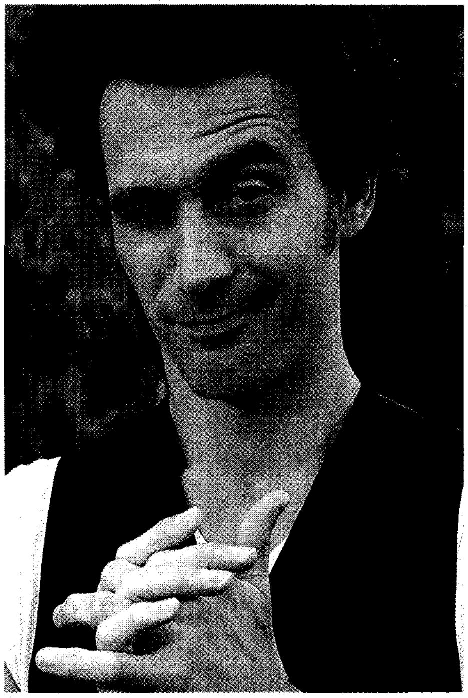
Smooth Operator

IMAGINE ELVIS WITH A shellacked-to-the-sky pompadour, New Wave threads, and *black* suede shoes. That's Brad Pitt's look in *Johnny Suede.* Johnny's an odd guy—a slightly dense, comically unsuccessful rock musician with fetishes for suede and Ricky Nelson.

But when you hear the helium laugh of Johnny's creator, things start to make sense. Tom DiCillo, 38, *Suede's* writer and director, readily admits to having "a twisted sense of humor." No wonder the movie, DiCillo's first as a director, is equal parts David Lynch weirdness and Jim Jarmusch deadpan.

The idea for Johnny, DiCillo says, "just popped out of my unconscious in 1986. I drew a cartoon of him and said, 'What's interesting about this guy?' " He wrote a series of monologues that invested Johnny with "my own inability to be real with people," picking suede for "its surface smoothness" and Ricky Nelson for "the sweet safeness of his music. These infatuations are the perfect cover, because underneath, Johnny is a mess." DiCillo, who's got the sexual magnetism of a young Martin Sheen and an understated hipster quality, performed the monologues in 1987, then spent two years writing the *Suede* screenplay and raising the $500,000 budget.

Then he got lucky: He cast Pitt before *Thelma & Louise* made him a hot property. Which was immediately balanced by bad luck during filming in Williamsburg, Brooklyn: "Everything that could have gone wrong went wrong," DiCillo says, from the theft of Pitt's wardrobe to the discovery that Johnny's apartment location had been condemned overnight.



Made in the suede: Tom DiCillo.

Good thing DiCillo, a Marine brat who grew up all over the world, is used to chaos. In 1976 he enlisted in NYU's film school, then picked up some roles in independent films and worked as the cinematographer on Jarmusch's *Permanent Vacation* and *Stranger Than Paradise.* Like Johnny Suede, however, DiCillo often painted apartments to make ends meet.

He begins directing his next movie in September. "It will combine reality with a crazy absurdity," DiCillo says. "Which is what I think human behavior is all about."

JOEL WEINBERG

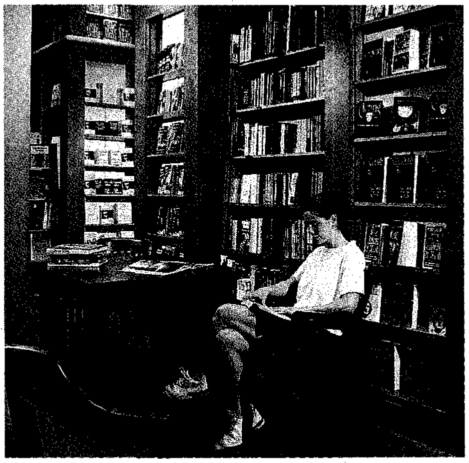
THE PASSIONATE SHOPPER

BOOKSTORE-OF-THE-MONTH CLUB

THE FOREST-GREEN carpeting, the walnut-colored bookshelves filled with 140,000 volumes, the man combing his beard with his fingers as he flips through the *Times Book Review*—at first glance, it looks like a new library.

But the vast, 12,000-square-foot space is Barnes & Noble's newest "Super Store"—and it's a welcome addition to a chain that had become somewhat impersonal.

There's none of the crazed supermarket atmosphere of Barnes & Noble's lower Fifth Avenue branches. A saleswoman stationed at the new store's entrance (1280 Lexington Avenue, near 86th Street) greets an elderly woman who asks, "Where is *Fodor's Rome*?" In addition to being handed a detailed map of the store, the customer is escorted to the travel section. The store, on the site of the old Gimbels, even has complimentary coffee and pastries on Saturday.



Volumes, volumes, volumes: The new store.

"We're catering to readers with more sophisticated literary tastes who have high expectations of customer service," says David Boden, the store's manager.

All the carpeting and reading desks haven't raised the book prices, however. Boden promises that everything from *Waiting to Exhale* to SAT study guides will have the standard Barnes & Noble discount—and at his store, you get classical music.

JESSICA GERSTLE

Photographs: top, Shonna Valeska; bottom, Andrew Bordwin.

OPERA NEWS

LA DOLCE DIVA

A RECENT LOS ANGELES *Times* article on the unconscionably high prices of compact discs commented, "Of course, it doesn't matter what the price is for superstars such as Luciano Pavarotti, Plácido Domingo, and Cecilia Bartoli."

Cecilia Bartoli? Indeed, it appears that the ever-decreasing ranks of great singers are about to be joined by the petite, gorgeous, 25-year-old mezzo-soprano from Rome who has been on the international circuit barely five years.

With a light, multicolored, still-on-the-small-side voice ("I prefer to emphasize *qualità* rather than *quantità*"), Bartoli has shown a musical maturity and attention to verbal detail that belie her years. The daughter of opera choristers, Bartoli has been taught exclusively by her mother. When she was 16, she wanted to be a flamenco dancer—"but I didn't think there was much of a future for an Italian girl in a Spanish art." Though she'd been singing since the age of 4, it was only when Bartoli put away the castanets that she started to seriously pursue an opera career.

Her specialty right now is the music of Mozart and the coloratura fireworks of Rossini, and her U.S. career has been chiefly in concerts. She's very careful about her opera appearances, mostly avoiding big houses that might strain a still-developing voice. In Bologna early this summer, Bartoli had a triumph with a new role, the title part in Rossini's *La Cenerentola* ("Cinderella"), which was recorded and released on videotape by London Records. She makes her American operatic debut in 1993 in the Houston Opera's *Barbiere di Siviglia;* though Bartoli won't confirm it, her Met debut is expected in 1995 in *Così Fan Tutte.*

Roman candle: Bartoli as Cinderella.

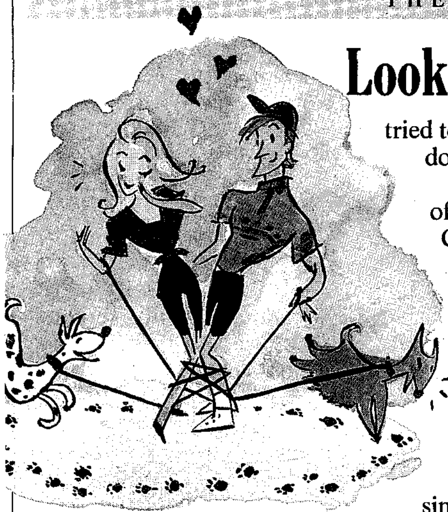
But there's no need to wait that long to see Bartoli in New York. The young diva appears with Mostly Mozart at Alice Tully Hall on August 17 in a concert performance of *Lucio Silla.* On August 19 and 20 at Avery Fisher Hall, she'll sing Rossini in two concerts with orchestra.

Given her talent, good looks, and winning personality, she's constantly pursued, it is rumored, by conductors, singers, and anyone else who can get near her. Bartoli giggles at the suggestion. "I have lots of boyfriends but no favorites," she says, adding, somewhat ruefully, "With all the new music I have to learn, there's scarcely time for much else." Still, it's a safe bet she won't end up "what you Americans call an old maid."

WALTER PRICE

THE SINGLE LIFE

Looking for Mr. Good Dog



IT WAS LOVE AT FIRST BITE—not for Butch and Gucci but for their owners, Jeff and Laura.

They met one year ago at the Dog Run, a fenced-in play area for dogs on 81st Street near Columbus Avenue, and have been dating ever since. "A man with a dog has a big heart," says Laura, 28, an interior-design student.

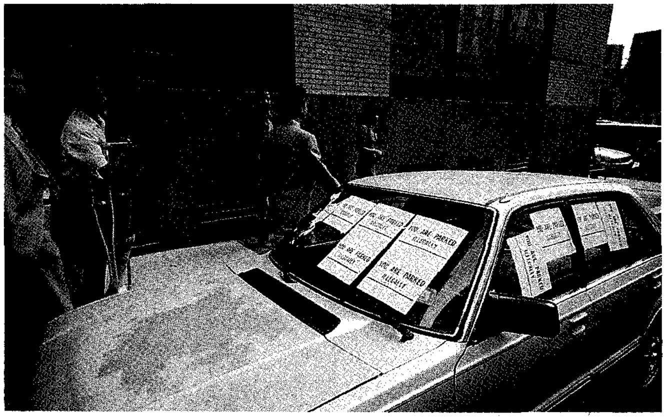
Laura met Jeff, 31, an investment banker, when Butch, his yellow Lab, was bitten by Gucci, her ten-year-old Yorkie. "We eventually had dinner, without the dogs," Laura says. "We've tried to double-date, but our dogs aren't compatible."

The Dog Run is part of Margaret Mead Green, a park next to the Museum of Natural History, and it's one of five scattered around the city. This particular run, however, is the only one that's turned into a haven for singles, says Patrick Pomposello, Manhattan parks commissioner. It was opened eighteen months ago to deter dog owners from walking their pets in city parks. "After work, it's like going to a happy hour," says Craig Reynolds, 33, who's walking Campbell, a springer spaniel.

Law student Elyssa Oringer, 25, has been frequenting the Dog Run for a year with fiancé Steve Slutsky and their dogs Barrister and Mookie. Oringer tells her single girlfriends to meet her weeknights and Sunday afternoons. "There are always cute men hanging out," she says. "If you have your eye on a guy, the key is to come the same time every day. People keep to a regular schedule." One friend of Oringer's, Melissa, 28, a casting agent and the owner of two cats, tried to put a leash on one cat so she could stroll by the Dog Run. The effort failed—the cat wouldn't leave her apartment. Melissa comes to the Dog Run unescorted.

ROBIN GORMAN

STREET SEEN



Get the message? A scofflaw near East 41st Street.

Photographs: top, Vivianne; bottom, Ed Quinn. Illustration by Barbara McGregor.

CIVICS

Clinton Runs Over Bush

GEORGE BUSH HAD BETTER hope that when he meets Bill Clinton this November, the outcome looks nothing like the intersection of Bush and Clinton Streets in Red Hook, Brooklyn.

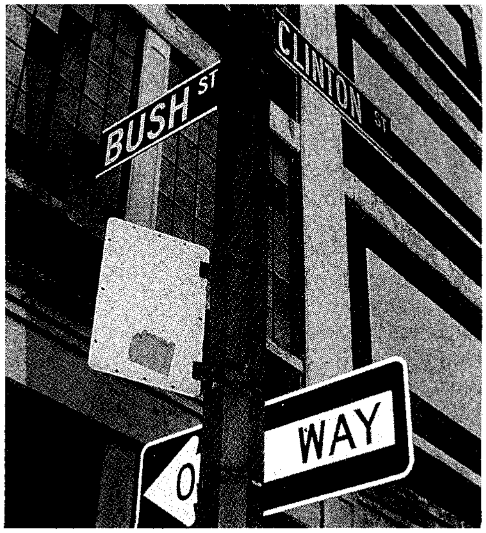
The western tip of one-way Bush Street, the part that crosses Clinton, dead-ends in the grass between the Red Hook housing projects and Red Hook Park. Bush passes over some rugged, very unquaint cobblestones, past some industrial low rises, some FOR SALE signs, a warehouse guarded by a surly, suspicious German shepherd, a vacant lot, and very little else. To the east, only three blocks from the intersection, Bush leads through a chain-link gate and into a gravel pit.

A sign on Clinton, on the other hand, reads AMERICA AT ITS BEST. And if you follow Clinton north from Bush, you pass out of Red Hook, under the Gowanus Expressway, and into a more prosperous world. To the north, Clinton—longer, wider, and smoother than Bush—becomes a major thoroughfare of the yuppified Italian enclaves of Carroll Gardens and Cobble Hill before entering one of the borough's priciest precincts, Brooklyn Heights, home of Norman Mailer. Behind the gravel pit on Bush, meanwhile, lie the former stomping grounds of author Hubert Selby, already a seedy spot when he wrote the lowlife classic *Last Exit to Brooklyn* 35 years ago.

In the Red Hook post office, ten yards from the corner of Bush and Clinton, they call the buildings across the street "the now-famous Red Hook projects," thanks to Matty Rich's violent *Straight Out of Brooklyn.* The film's publicity only added to the area's tough reputation. But clerk Matthew Alioto, a six-year veteran of the office, stresses the ordinariness of his surroundings. "This is a neighborhood like any other. There are just a few bad apples." There was a bloody shoot-out in front of the Fine-fare supermarket a few years back, but Alioto says it's pretty quiet around the south end of Clinton Street during the day.

And it's grown quieter in the past few years, with businesses vacating the warehouses that line Bush. Most recently, an electric-supply company and a glass company have left. The postal workers are actually happy about another neighbor's decision to leave, however. Says Alioto, "Every now and then we would get one of their pets over here. You know the kind of cats with the long, thin tails?" The Shamrock garbage-carting company left Bush Street three years ago, taking, Alioto says, its "special smell" with it.

Mark Schone



Presidential pole: Showdown in Red Hook.

MAN AT WORK

A JURY OF HIS CHEERS

THE JURORS' WAITING lounge of the New York State Supreme Civil Court on Thomas Street is, to borrow a phrase from stand-up comedy, a tough room. This glorified corridor with chairs is populated by a changing cast of 150 or so disgruntled and impatient New Yorkers. Most of them have used up their three jury-duty deferments and are being bounced from one panel to another. "They don't want to be here," acknowledges jury clerk Marty Schlissel with a sympathetic chuckle.

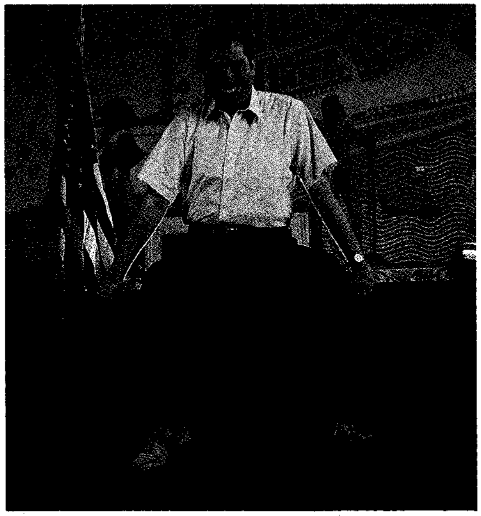
In this vale of boredom and frustration, Schlissel, 39, is their best friend. He's been in the court system for nine years, running the show from behind his paper-laden desk for the past two and half, trying to make their stay in legislative purgatory as entertaining as possible. "When I swear somebody in and have them raise their right hand, when they finish I'll give them a high-five," he says. Schlissel's services range from encouragement (he tells one lot of departing jurors, "You did great") to recommending restaurants ("There's one on Church and Chambers called Mizrachi," he informs a juror in search of a kosher meal).

His goal? To dispel the stereotype of the court bureaucrat. "I like to keep an informal atmosphere," Schlissel says. "That's why I'm not in a suit and tie. I try to dress sporty. You know, not disgusting, but sporty."

But don't go thinking that he's a pushover. "As long as I see that anybody's not a danger to someone else, I'm not going to let them out. Somebody once came in to me with pink hair. I asked her, 'Look, are you either an actress or a punk rocker?' But I didn't let her use it as an excuse to get out of jury service. It didn't faze me."

Born and raised in the Bronx, Schlissel attended yeshivas throughout his academic career. He divides his leisure hours among video games, the Mets, and his fiancée, Judith ("She'll kill me if you don't mention her name"). He also enjoys courtroom dramas, though he faults their realism. "I've never seen a jury clerk on *L.A. Law;* I don't think they'd ever show one," Schlissel says. "It's too bad."

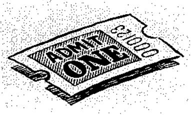
Chris Weitz



Light duty: Marty Schlissel in the jury room.

Photographs: top, Michael P. McLaughlin; bottom, Michael A. Smith.

HOT LINE



THE TOPS IN TOWN THIS WEEK

COMPILED BY RUTH GILBERT

VIDEOS

"A FIRST-RATE BROADWAY SHOW IN ITSELF"
—The Washington Post
A FILM BY
D.A. PENNEBAKER
Music and Lyrics by
STEPHEN SONDHEIM
Book by
GEORGE FURTH
Musical Numbers Staged by
MICHAEL BENNETT
Production Directed by
HAROLD PRINCE

***Original Cast Album: Company* (RCA Victor; $29.95): It took more than twenty hours to record the original cast album for Stephen Sondheim's ground-breaking musical. D. A. Pennebaker filmed the whole grueling, legendary, fascinating session, eventually boiling it down to this 53-minute documentary. Watching Elaine Stritch do her inimitable version of "The Ladies Who Lunch" is a hoot.**

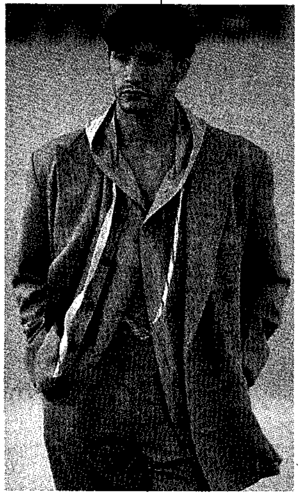
This Is My Life (Fox Video; $92.95): Nora Ephron wrote and directed this wonderful little comedy about a single mother who desperately wants to be a stand-up comic—and have it all.

Photofest

MOVIES

Ida Lupino was one of the great *noir* molls. Unfortunately, she never got the credit she deserved. At Film Forum, she's in two old black-and-white beauties: *Private Hell 36* and *The Hitch-Hiker,* which Lupino directed herself. On August 5.

THEATER


Corina Lecca

Six actresses from *Jake's Women* will be on hand at the Free Theatre Project, which Stanley Eugene Tannen started as a way to benefit "literacy and cultural democracy." On August 7, the actresses will read from some of their favorite writings, including selections from *Spoon River Anthology.* At the Fifth Avenue Presbyterian Church, at 55th Street. From 1 to 2 P.M.

TASTINGS

BY ALEXIS BESPALOFF

Up from Down Under: Two good values in 1991 Chardonnay from Australia (each of them representing a different wine-making style) are the light, fresh, appealing Lindemans Bin 65 and the more flavorful, oak-aged Rosemount Diamond Label (about $9 each).

NIGHTLIFE

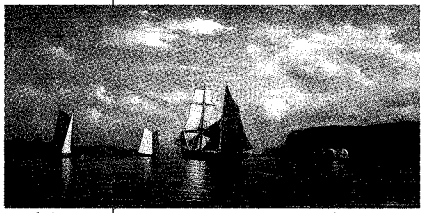
Feeling in a sentimental mood? This is your week. Blossom Dearie is at the Ballroom, Peggy Lee's at Club 53, Anita O'Day plays Fat Tuesday's, Phoebe Légère is at Condon's, and *Say It With Music,* a revue of Irving Berlin songs, is at Rainbow & Stars. Who could ask for anything more?

FASHION

BY MICHAEL GROSS

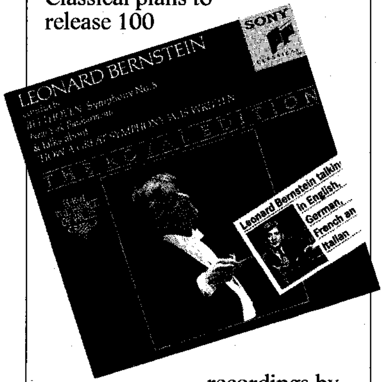
At Calvin Klein's spring-1993 men's-fashion show last week, David Geffen looked proud. He had reason: His investment in Klein's junk bonds is paying off. The designer's revived men's line shows a new assurance: His layered-linen look is casual and contemporary *and* completely thought out—from the black bovver boots to the macramé. skullcaps. The colors are of sky, sea, and suntan lotion. Hello, aloe.

ART



"UpRiver!": The Hudson River School is the subject of an exhibition at the PaineWebber Art Gallery. The 50 nineteenth-century paintings are from Westchester's Hudson River Museum and include works by George Inness, George Burnham, and William Hart. At 1285 Sixth Avenue, near 51st Street.

RECORDINGS


LEONARD BERNSTEIN
SONY
THE ROYAL EDITION
Leonard Bernstein talkin' in English, German, French an Italian

Over the next two years, Sony Classical plans to release 100 recordings by the New York Philharmonic under the label "The Royal Edition." The releases are in alphabetical order—right now it's Bartók and Beethoven.

BOOKS

Gone, Kit Craig: Michael, Teah, and Tommy wake up one morning and their mother has disappeared. So they do what any other all-American family would: They get in the car and go looking for her. A harrowing psychothriller. (Little, Brown; $14.95.)

Me, Katharine Hepburn: Kate tells it like it is—and was. In paperback. (Ballantine; $5.99.)

She's Come Undon
a novel by
Wally Lam

She's Come Undone, Wally Lamb: This first novel's being promoted as the new *World According to Garp.* It's about Dolores Price and the most catastrophe-ridden childhood in recent memory. (Simon & Schuster; $21.)

MUSIC

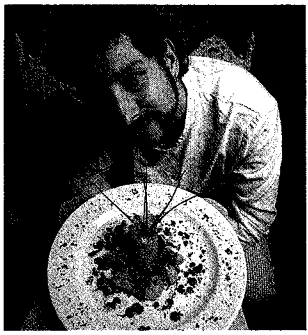
The New York Philharmonic gives its first concert in the park this week. On the Great Lawn, Kurt Masur conducts Beethoven's Seventh, Ravel's *La Valse,* and Dvořák's *Slavonic Dances.* And, of course, there will be fireworks. On August 3 at 8 P.M.

Lincoln Center's out-of-doors festival opens on August 4 with the "Splendor of Mexico," featuring the Ballet Folklórico Tradición Mestiza performing traditional dances of pre-Columbian and precolonial Mexico. In Damrosch Park on August 4 and 5 at 8:15 P.M.

ASK GAEL

Whatever happened to the flash-in-the-pan from Brooklyn?

Marc Salonsky, a rising whisk at Petrossian and then at the Maurice, has landed at City Cafe, dispensing tasty and sophisticated fare in this popular neighborhood standby. Try fabulous corn soup, crisp-glazed duck with creamy polenta, or barbecued swordfish with vegetable lo mein. At 1481 York Avenue, near 79th Street; 570-9810.


Michael J. Howard

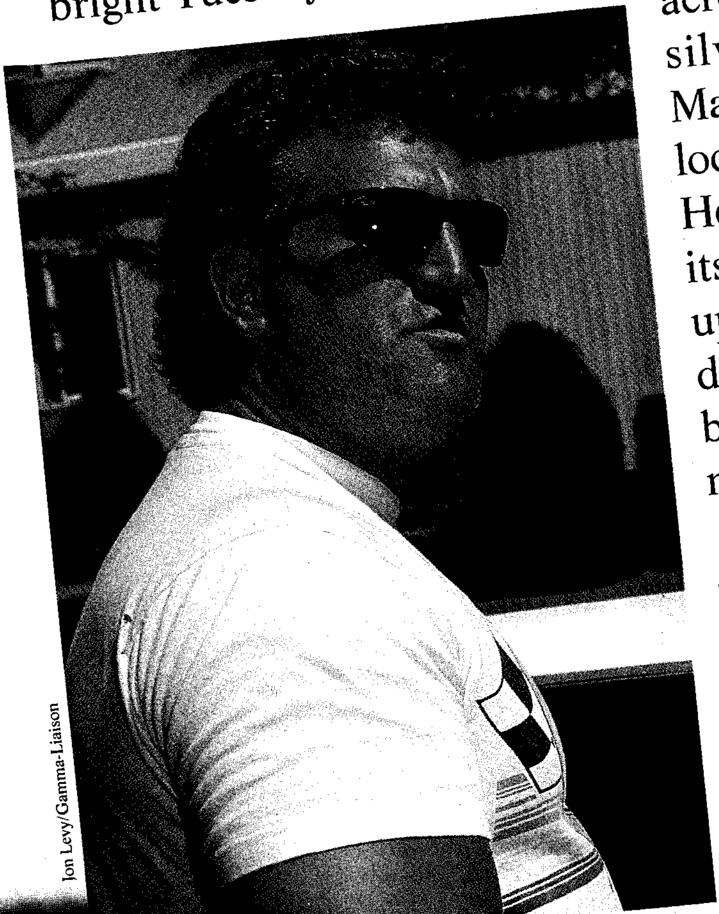
RUNNING WILD

The Amy Fisher Story

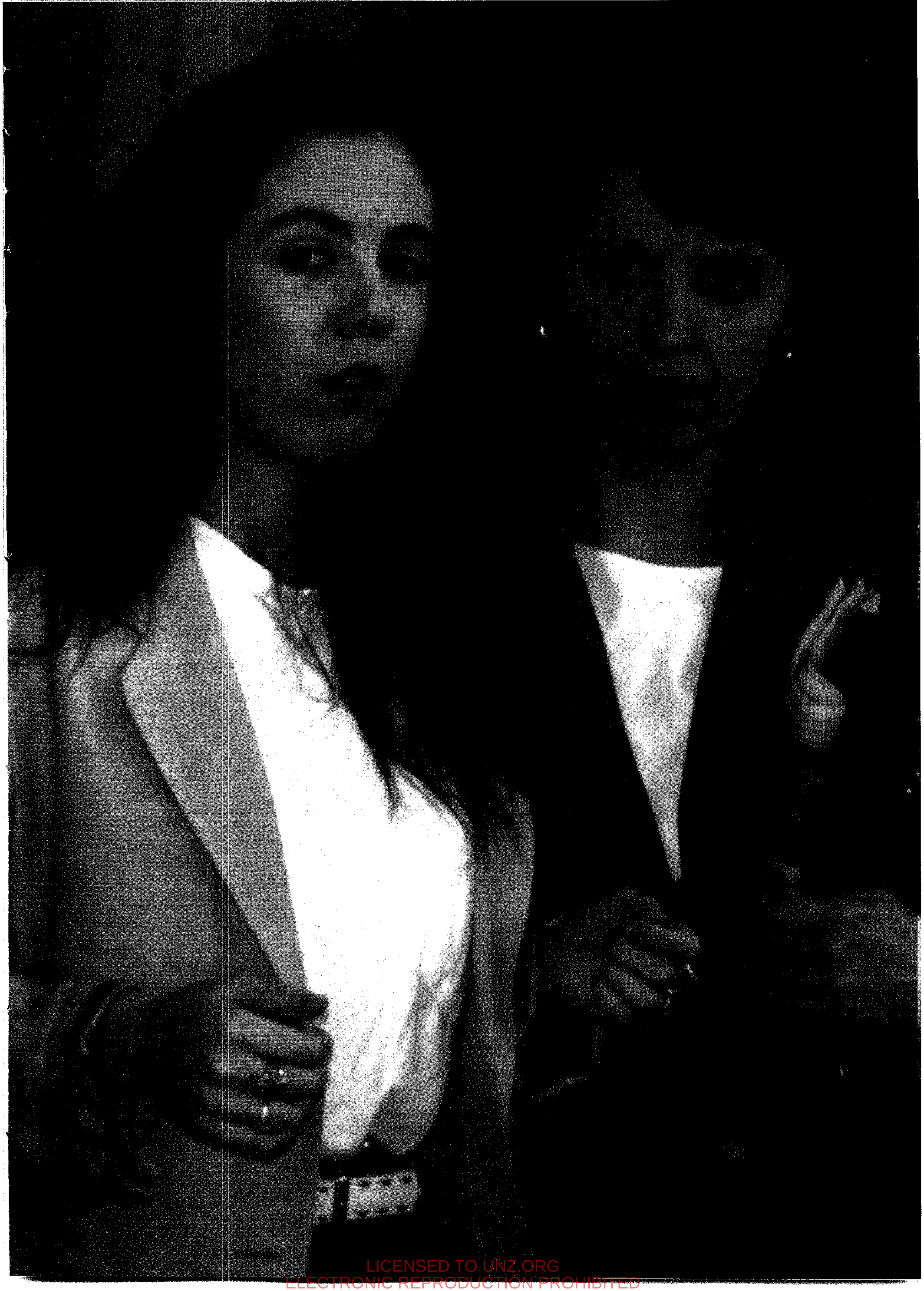
SHE HAD BEEN PLANNING THIS MOMENT, HER FRIENDS WOULD SOON BE telling homicide detectives, for the better part of a year. On a bright Tuesday morning in the middle of May, Amy Fisher walked across the small front lawn of the silvery-white beach house in Massapequa. She was wearing a loose top and big, baggy pants. Her long, thick auburn hair, with its new purple tint, was tucked up under a baseball cap. Resting deep inside one pocket of the baggy pants was a .25 semi-automatic pistol.

She rang the doorbell. On the sun deck at the side of the house, Mary Jo Buttafuoco put down the

By Jeanie Kasindorf


Jon Levy/Gamma-Liaison

JOEY BUTTAFUOCO AT HIS MASSAPEQUA HOUSE (LEFT); AMY FISHER WITH HER MOTHER, ROSE, AFTER HER RELEASE LAST WEEK.



brush that she was using to paint outdoor furniture. All around her she could hear the distant voices of the coming summer. At the small marina next door, where her husband kept his speedboat, a handful of men were getting their powerboats ready for the season. And at the beach club right behind her, some of the other mothers in the neighborhood were taking advantage of one of the last peaceful mornings before school break to work on their tans.

Mary Jo Buttafuoco walked through the house and opened the front door. Amy Fisher asked her to come outside so they could talk. She opened the storm door and joined the teenager on the small wooden porch, where less than three feet separated the two women. Mary Jo Buttafuoco remembers the conversation well.

"Are you Mrs. Joseph Buttafuoco?" Amy Fisher asked.

"Yes," she said.

"It's not every day that I confront a wife," the young girl replied, fiddling nervously with her cap.

Then she told Mary Jo Buttafuoco that her little sister had been having an affair with Mary Jo's husband. The only problem with the story was that Amy Fisher did not have a little sister.

"Really?" Mary Jo replied.

"I think the idea of a 40-year-old man sleeping with a 16-year-old is disgusting," Amy Fisher said.

"Well, he's not 40 years old yet," Mary Jo said. "What's your name?"

"Ann Marie," Amy said.

"Where do you live?"

"Bar Harbor," she said. Then, although she had lived around these South Shore bays all her life, she pointed in the wrong direction.

"Honey, Bar Harbor is in the opposite direction," Mary Jo said impatiently. "Where do you really live?"

"I live on Dolphin Court."

Mary Jo saw a Thunderbird parked across the street, and a young man in the driver's seat. "Who's that with you out in the car?"

"My boyfriend," Amy said. Then she brought the conversation back to the purpose of her visit. "I have proof," she said. "I found this in my little sister's bed."

She handed a polo shirt to Mary Jo. It was a white polo shirt. On the back and the front was a small bright-yellow thirties racing car and the words COMPLETE AUTO BODY AND FENDER, INC. That was the business Joey Buttafuoco's father had started almost 40 years ago.

Mary Jo took the shirt and checked the size. It was an extra-large. "I don't know why I did that," she would later say, although every wife who has ever suspected that her husband was cheating on her would know why.

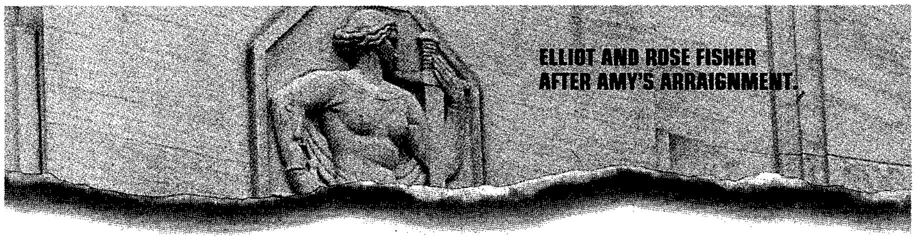
"He hands these shirts out to a lot of people," Mary Jo said. "That doesn't prove anything. Thanks for coming by. I'll call my husband." She opened the storm door and started to step inside her house.

The next thing that Mary Jo Buttafuoco remembers is that she felt her head "exploding." The .25-caliber bullet smashed into her head at the front edge of her right ear, then traveled downward, shattering her jawbone, severing her carotid artery, and lodging itself at the base of her skull.

"S---," she remembers saying to herself in the split second before she lost consciousness. "The little bitch got me."

THE NEXT FRIDAY MORNING, THE NASSAU COUNTY POLICE Department announced that it had arrested a 17-year-old high-school senior named Amy Fisher for the attempted murder of Mary Jo Buttafuoco. Detective Sergeant Daniel Severin told the handful of police-beat reporters gathered in a briefing room at police headquarters in Mineola that Amy Fisher had been having an affair with Mary Jo's husband, a 36-year-old auto mechanic named Joseph Buttafuoco. He said that Amy Fisher had become "obsessed" with him and had tried to kill his wife. Then he dubbed the crime "a case of *Fatal Attraction*," setting the stage for the media circus that was to come.

By the time Amy Fisher was released from jail last week, after her parents and a movie company helped post a bond for her $2-million bail, there was little about the case that anyone could agree on. Joey and Mary Jo Buttafuoco, who last week sold their



ELLIOT AND ROSE FISHER AFTER AMY'S ARRAIGNMENT.

Amy's neighbors remember her as a "regular little girl." She played soccer, took piano lessons, loved to

story to Tri-Star Television for "several hundred thousand dollars," insisted that this was merely a case of an obsessive young girl who had been "hallucinating" about Joey Buttafuoco and at least one other older man for a long time. Joey Buttafuoco had never had an affair with her, the couple said. He didn't know anything about her work as a prostitute for a local escort service. His relationship with her was "strictly business," and the affair was something that existed "strictly in her mind."

AMY'S HIGH-SCHOOL YEARBOOK PORTRAIT; THE FISHERS' MERRICK HOUSE.

Amy Fisher and her lawyer, Eric Naiburg—who clearly had won the first round in the pretrial game of spin control—insisted that this was a case of a "usable, pliable, seductible" young girl led astray by a "Teflon bum" and "a classic pimp." She had met Buttafuoco, she said, and had begun having sex with him when she was still 16. They had carried on a lengthy affair, during which he had persuaded her to become a prostitute. She had not planned to shoot Mary Jo Buttafuoco for months in advance. When she went to the house, she'd become so angry that Mary Jo Buttafuoco "was dismissing me" that she'd taken the gun out of her pocket and hit Mary Jo Buttafuoco over the head. She raised the gun to hit her again and, to her surprise, "heard a pop sound and saw blood coming out of her head." It was all an accident, she said.

As all sides settled down to prepare for trial, the Nassau County Police Department stood by its claim that this was a case of *Fatal Attraction.* The police and the district attorney told a story that seemed, as the evidence unfolded, to be the closest to the truth. The seeds of Amy Fisher's destruction, they said, were planted long before she met Joey Buttafuoco.

"She was a perfect child," says her mother.

Amy Fisher was the kind of young girl they often see: a troubled teenager from an adoring and indulgent family who was totally out of control. She had run away from home for two weeks straight. She had dropped out of school. She had begun a long-term affair with Joey Buttafuoco. And only two months after the affair started, her friends said, she had begun a frantic search for a gun to use to kill his wife. So by the time she reached 17, Amy Fisher was more than another South Shore teenager running wild. She was a South Shore teenager setting out to destroy her own life.

"SHE WAS EVERY MOTHER'S DREAM," ROSE FISHER SAYS. "She was a perfect child." Amy Fisher was born on Long Island in August 1974. Her father, Elliot, who was raised in a Jewish family in New York City, was 39 the year she was born. Her mother, Rose, who was raised in an Italian family on Long Island, was 22. Amy was the center of their life. When their family lawyer, Christine Edwards-Neumann, asked Amy's mother what she remembered most about her daughter's childhood, Rose Fisher replied, "Christine, she was our only child. We remember everything."

The Fishers moved into a house on Mandalay Beach Road in Wantagh, a neighborhood of small "high ranch" houses built in the sixties on reclaimed marshland that had formerly been part of Mandalay Beach. Amy's neighbors remember her as a "regular little girl." The house was filled with animals—"dogs, fish, hamsters, lizards," Rose Fisher says. Amy played soccer and softball and spent hours in the summer swimming and riding her bike. She took piano lessons and always loved to paint and draw. "Art was always her favorite subject," Rose Fisher says. "Wherever there was a choice, she always went to another art class."

When Amy was 12, her parents bought a more elegant house, on Berkley Lane near Baldwin Creek in Merrick. Her parents, who say they "like our privacy as much as possible," refuse to talk about their life before they moved to the South Bays. Amy's father, who is disabled by a heart condition, has tended to the family's investments since Amy was born. Her mother ran the Stitch-N-Sew Shop in Freeport, which she closed shortly after Amy's arrest. "I think Amy has a lot of her mother's spunk, a lot of her intuitiveness," says Eric Naiburg, Amy's lawyer. "She's been an invaluable assistant to us, an impressive worker and thorough investigator." Both parents did well. Naiburg told the judge presiding over their daughter's arraignment that their home is valued at about $360,000, and that they have $584,000 in stocks, bonds, and retirement funds.

Amy came of age in a world where the most important things in life were fast cars, fast boats, and perfect bodies. By the time she turned 15, there were signs that there was trouble ahead. She got into a fight with another girl at John F. Kennedy High School in Bellmore. The second time they fought, the other girl broke Amy's nose and dislocated her jaw. The girl was charged with misdemeanor assault and pleaded guilty to a charge of harassment in juvenile court. Amy Fisher got a permanent order of protection against the girl, and the Fishers hired a lawyer to sue the school district for $1.2 million for failing to protect Amy. The next summer, Amy got a job at a Jean Country store in the Sunrise Mall. But she lasted in the job only six to eight weeks. Her co-workers there would later tell *Newsday* that she often came in late or called in sick.

After Amy turned 16, her parents bought her a 1989 white Dodge Daytona. "It was a very beautiful car," Joey Buttafuoco says. Amy had the Daytona personalized with pink pinstripes and had the name AIMEE written on the driver's door. The next winter, she disappeared. Her father filed a missing-persons report with his local police precinct, then canceled the report after Amy returned two weeks later. "For the last three weeks," the report says, "his daughter has been hanging out in Levittown. She just got her junior driver's license and he bought her a car. Since then, he hasn't been able to keep her home. Subject is only child and has dropped out of school. The father told the detective investigating this that his daughter is totally uncontrollable."

That same winter, she got into the first of a long string of

Photographs: left, Joe Tabacca/Sipa; top left, courtesy of *Newsday*; top right, John Mantel/Sipa.

MARY JO AND JOEY BUTTAFUOCO BEFORE THE SHOOTING.

Joey was 14 when he met 15-year-old Mary Jo Connery. They knew they would be married one day. "Between her and I," Jo

accidents with the Dodge Daytona. Her father took the car to Complete Auto Body and Fender, Inc., in Baldwin, an auto-body shop that was just a little more than a mile away from Rose Fisher's fabric shop. It was there, during that troubled winter, that Amy Fisher met Joey Buttafuoco.

ALTHOUGH HE IS 36 YEARS OLD AND HIS DARK, CURLY hair is starting to go gray, Joey Buttafuoco still seems in many ways like the Long Island kid he once was. He is a big man: six feet tall and 235 pounds, with the broad back and exaggerated biceps of someone who works out at the gym every day. On one hand he wears a gold pinkie ring with his father's initials, which his father gave him "a long time ago." On the opposite wrist is a friendship bracelet his daughter gave him to wear for the summer. Around his neck is a heavy gold medallion of the Blessed Mother from Medjugorje in Bosnia-Herzegovina, where pilgrims travel to see an apparition of the Virgin Mary on the mountainside. There is a small diamond stud in his right ear.

Joey Buttafuoco was born and raised in Massapequa. "I grew up around racing and automotive," he says. His father, Caspar, who had grown up on Evergreen Avenue in Brooklyn, was a race-car driver and mechanic, working tracks all over Long Island. His stepmother, Willie Mae, who raised him, promoted car races in Freeport and Islip. His father gave up life at the racetrack to open a series of gas stations in Jamaica, then sold them and opened Complete Auto Body and Fender in Baldwin.

Joey was 14 when he met 15-year-old Mary Jo Connery. From the time they were 16, they knew they would be married one day. "Between her and I," Joey says, "it was always very, very close." In 1976, he bought their house on Adam Road West in Massapequa for $45,000. It sits on the Grand Canal on the edge of South Oyster Bay, which separates the South Shore of Long Island from the eastern end of Jones Beach.

In 1977, when he was 21 and she was 22, he and Mary Jo were married at St. Rose of Lima Church, where fifteen years later the priests would be saying prayers for Mary Jo. In 1980, their son, Paul, was born, and three years after that, Mary Jo gave birth to their daughter, Jessica. During the eighties, Joey Buttafuoco developed a cocaine habit and checked himself into a residential treatment program. He says he has been clean ever since.

As soon as he graduated from Massapequa High School, Joey Buttafuoco went to work at Complete Auto Body, where his 77-year-old father ("He's a dinosaur," Joey says) and his brother, Bob, also work today. Joey Buttafuoco says that Amy Fisher became a regular customer at Complete Auto Body because she was in at least a half-dozen automobile accidents from January to September 1990, when she finally totaled the Dodge Daytona. "She came in on six or seven occasions," Joey says, "and the total bill exceeded $13,000 or $14,000."

Marvyn Kornberg, the criminal-defense lawyer from Queens whom Joey Buttafuoco hired when things started to get tough, has his own theory about all the accidents. "Why was she doing this?" he asks rhetorically. "I don't know whether you call it indulgent parents or a kid who has some kind of infatuation or attraction." But Joey says, "I just thought she was a careless driver."

For a few weeks after Amy wrecked the Daytona, according to Joey Buttafuoco, her father decided to punish her by making her drive the family car, a Cadillac Coupe de Ville. ("A fate

Photograph by Steve Allen/Gamma-Liaison.

worse than death," Kornberg says.) Then, in October, Elliot and Rose Fisher bought Amy a 1990 black Chrysler LeBaron convertible for about $13,000. "He was so happy," the car dealer would later tell *Newsday.* "He said he was looking for this kind of car for his daughter."

THE FISHERS' SMALL, PALE-GRAY RANCH HOUSE ON BERKLEY Lane, with its white shutters, big bay window, and handsome brass trim, sits just on the other side of the Jones Beach Causeway from the home of Joey Buttafuoco. Amy Fisher says that on July 2, 1991, when she was 16, Joey Buttafuoco took her back to that house when her parents weren't home and made love to her in her bedroom.

That night, she says, he took her to the Freeport Motor Inn and Boatel and made love to her again. To prove that, Eric Naiburg has produced a registration slip for that evening—and says he has registration slips for four subsequent evenings—made out in the name of Joseph Buttafuoco. The motel owner, Chris Creamer, says the first slip was filled out by Joey Buttafuoco, although later slips were filled out by the motel clerk for Joey. Marvyn Kornberg says that the slip he's seen doesn't have Joey's handwriting on it. "It's the clerk's handwriting, not Joey's handwriting," he says. Creamer says, "That's not true, and he knows it. We can testify that Mr. Buttafuoco came here. The man who registered him can recognize him by sight as the man he has seen on TV. The only problem is, in all fairness and honesty, my employees and I cannot testify to her presence."

From July 2 on, according to Amy, they met and made love four or five times a week. "It happens on his boat," Eric Naiburg says, "other motels around the county, in the apartment he keeps above his shop. Not in his own house. I guess he respects his wife too much." Amy says that the affair was common knowledge to everyone around his shop. She says she went out on his boat with him with friends, and claims they went to parties together as a couple and that he even introduced her to his children in a park.

ays, "it was always very, very close."

She talked about him everywhere. At John F. Kennedy High School, the kids in her senior class knew him as the "auto mechanic." She started wearing a beeper, and when it went off she would brag that it was Joey. One friend told *Newsday* that flowers were sent to Amy at the friend's house so that Amy's parents would not find out about them and that Amy told her they were from Joey Buttafuoco.

In early August, Amy contracted a sexually transmitted disease. Eric Naiburg tells one version of this story. "She told her parents that she got it from Joey Buttafuoco," he says. "And Buttafuoco came over to her house and denied it to the parents. He said, 'No, we were not having sex.' They contacted an assistant district attorney in Nassau County named Clark, who they had dealt with on the school-assault charges. And they were going to press statutory-rape charges, because she was 16. But Amy by that time was very much under the control of Mr. Svengali and did not care to proceed. So she denied the allegation, and nothing further could be made of it."

Joey Buttafuoco has his own version. "She came to me and said she was freaking out," he says. "Her mother took her to the gynecologist, and she got some kind of disease, and she told her mother and father she got it from me. She said she felt I would cover for her. I said, 'What do you mean, cover for you? What is that supposed to mean?' I went to her family, I went to Mr. Fisher and I questioned him about it, and I said, 'There's no way I'm involved.' I told him, 'I was never involved with her on that kind of a level. What's going on here?' I was totally disgusted. She admitted to him and me in their presence, Mr. Fisher and Mrs. Fisher, that she lied." ("And they continued to bring the car there," Kornberg says, "which indicates that they didn't believe it. She's been hallucinating about Joey for a long time.")

The district attorney's office tells a slightly different version of the story. "At some point in time, Clark got a phone call from Mr. Fisher," says Ed Grilli, the spokesman for the Nassau County district attorney's office. "He indicated to him that he was concerned about his daughter, that she may be having an affair with a married person. Clark advised Mr. Fisher to come in and file a statutory-rape complaint or contact the local precinct. He indicated to Clark that he wouldn't do that because he was afraid he would lose her."

By late that summer, Amy had joined the ABBA escort service, which was run out of a large, gray-shingled house six blocks from Complete Auto Body and Fender, Inc. The prostitution ring, Nassau County vice cops say, had been run out of that house for at least a decade by a woman named Lorraine Wurzburg. A large, overweight woman in her mid-fifties who suffers from agoraphobia, she seldom left the dark, cluttered house.

She ran advertisements for girls in *The Village Voice* and *Screw* magazine and was assisted by a younger man who interviewed new recruits while doubling as a chauffeur and money collector. Most of the girls never met Wurzburg. The vice cops say they never heard Joey Buttafuoco's name mentioned in connection with the business.

In November 1990, the vice squad busted Lorraine Wurzburg for promoting prostitution. When they went into the house, they found $18,000 in cash in an old safe. The charge was plea bargained, and Wurzburg paid an $18,855 fine. Then she went back to operating out of the same house. The Nassau County district attorney would later tell the judge presiding over the Amy Fisher shooting case that Amy was "so shrewd and so manipulative and so brazen" that she even tried to cut Wurzburg out of her share of the profits from Amy's clients.

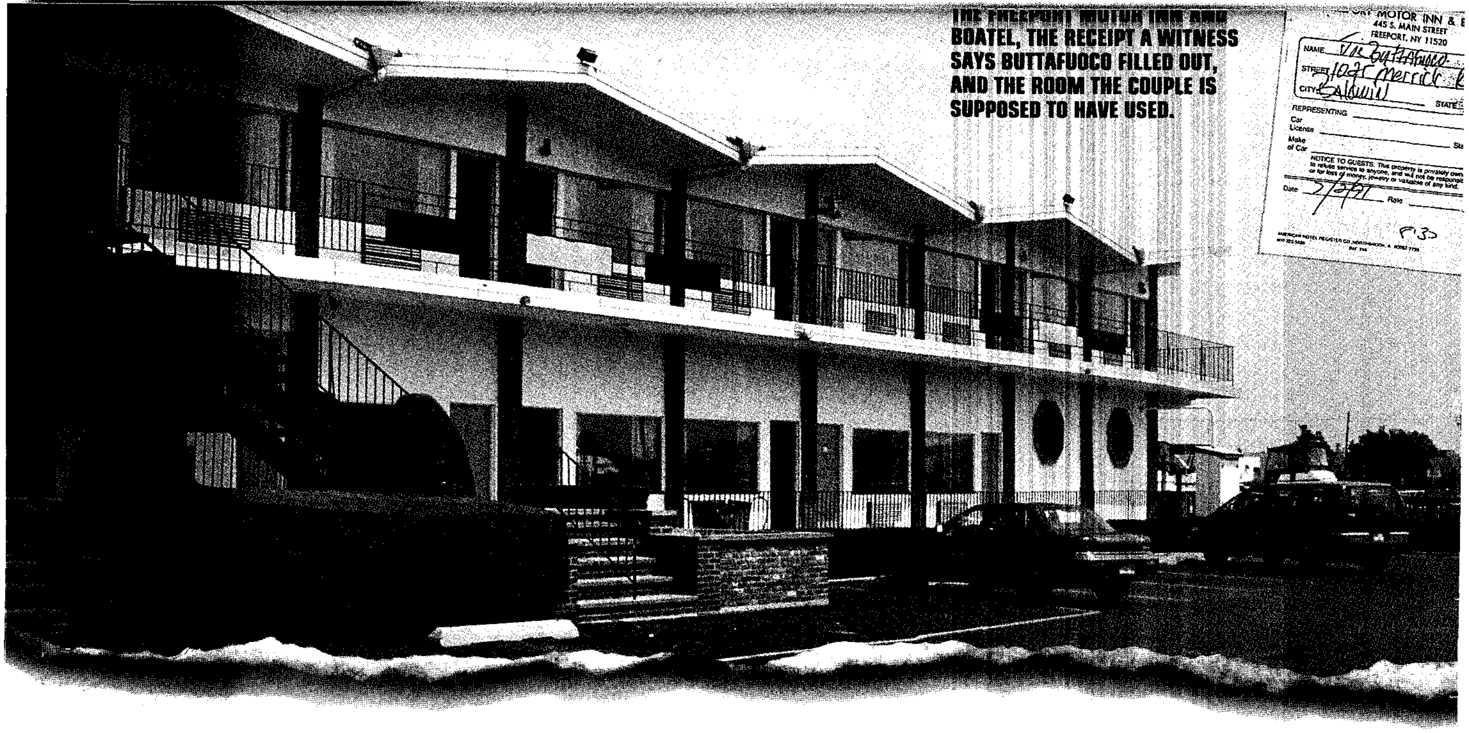
Amy Fisher and her lawyer claim that Joey Buttafuoco persuaded her to go to work there. "He had arranged to help her with car payments," Naiburg says, "and he did that for a month of two. Then, like all pimps will do, he takes the rug out from under her. He makes the suggestion she can join the escort service." When asked about the car dealer's report that Elliot and Rose Fisher paid cash for the car, Naiburg says only, "I can't clarify it for you."

THE BUTTAFUOCO FAMILY BUSINESS, WHERE JOEY AND AMY FIRST MET.

OFFICIAL NEW YORK STATE EMISSION INSPECTION STATION
COMPLETE AUTO BODY
& FENDER INC. 868-9400
NIGHT PHONE 868-9402

Photograph by John Mantel/Sipa.

JOEY BUTTAFUOCO denies that he had anything to do with any of this. He also denies ever telling the homicide detectives that he had an affair with Amy Fisher. Nassau County homicide detective Marty Alger, who refuses to disclose what Buttafuoco told him, will say only, "It's been our position from the beginning that he had an

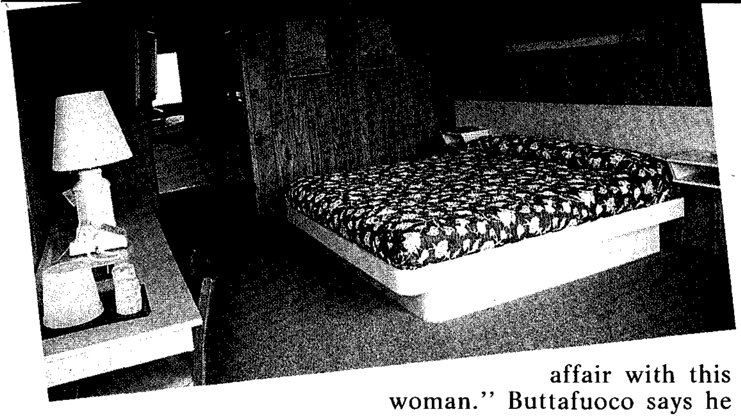


THE FREEPORT MOTOR INN AND BOATEL, THE RECEIPT A WITNESS SAYS BUTTAFUOCO FILLED OUT, AND THE ROOM THE COUPLE IS SUPPOSED TO HAVE USED.

MOTOR INN &
445 S. MAIN STREET
FREEPORT, NY 11520

NAME Vic Buttafuoco
STREET 1025 Merrick
CITY Baldwin
STATE
REPRESENTING
Car License
Make of Car
NOTICE TO GUESTS: This property is privately own to refuse service to anyone, and will not be responsib or for loss of money, jewelry or valuable of any kind.
Date 2/2/91 Rate
F 33

"I didn't know she was nuts," says Joey. "I just hought she was weird and was trying to appear older than she v



affair with this woman." Buttafuoco says he knew Amy Fisher only because she was such a good customer. The closest he ever came to seeing her socially was when he ran into her at a nearby deli where he was picking up some sandwiches or when he offerd her a slice of a pizza that everyone was sharing at the auto-body shop.

"He was under the impression," says Kornberg, who has vowed to have Naiburg sued for calling Buttafuoco a pimp, "that this was a young girl who looked at him as a friend because she would tell him to tell her father certain stories about the car to cover the things that she was doing to the car. So she started to confide in him vis-à-vis the car, and then it projected into her own personal relationships."

In fact, Joey Buttafuoco says, Amy spent much of her time talking to him about other men in her life. She told him that when she was 12 years old, she had had sex at her parents' house with a man who came to lay new tile.

Buttafuoco says she also told him that she had had an affair with Paul Makley, a trainer at Future Physique, a gym that he had recommended to her. "She told me her father went down to the gym and made a scene at the gym, told the guy not to see his daughter," says Buttafuoco.

Amy told others about the gym instructor as well. One high-school classmate told *Newsday* that during an English class the week before the shooting, the teacher had asked students to talk about "significant things" in their lives. "Amy talked about an older guy she was involved with," the classmate said. "She said he was a gym instructor. She talked about how her father didn't like the guy. I asked her if she was in love with him. She said something like 'I don't know. *Love* is a strong word.' "

Paul Makley says, "I've heard stories like that; the police have told us. There wasn't an affair. I trained her just like I train anyone who comes in here. I feel bad for the girl; I don't really understand what happened. It's such a screwed-up case. She never really led me to believe that she had a crush on me."

Makley says that "when she joined, she said, 'Do you know Joe? He told me you were the one who would help me train.' When he came in, he said, 'Did a girl, Amy, join?' And he just grinned. He didn't say anything." Makley says that soon after that, Joey stopped going to the gym. Amy told him it was because "Joey was probably jealous."

Buttafuoco says the only reason he left the gym was that the trainer he worked with had moved to another gym. "I didn't know she was nuts," Joey says. "I just thought she was weird and was trying to appear much older than she really was." Then he says the same thing that Paul Makley says. "I had no idea she had a crush on me."

JOEY BUTTAFUOCO MAY HAVE HAD NO IDEA THAT AMY Fisher had a crush on him. But Christopher Drellos and Stephen Sleeman certainly knew she did. At the end of August 1991, they say, Amy Fisher came to them and asked them to help her kill Mary Jo Buttafuoco. "I'd do anything to see Mrs. Buttafuoco die," Stephen Sleeman remembers her saying, "because I want Joey . . . he's the only person I love."

Christopher Drellos says that she approached him first. A tall, slightly goofy-looking kid who had grown up in Levittown, he had gone to high school with Amy and had been dating her that summer. He says that she once took him to Com-

Photographs by John Mantel/Sipa(4).

356 ROOM
NAME BUTZAFUOCO 16-3

plete Auto Body and Fender, Inc., to talk to Joey Buttafuoco about doing some detailing on his car. While they were there, Amy disappeared upstairs for a half-hour to an hour with Joey Buttafuoco. When she came back down, Drellos asked her what that was all about. "He's madly in love with me," she said.

At the end of August, he says, she began driving him crazy about shooting Mary Jo Buttafuoco. She kept asking him who he knew who had a gun. Eager to get rid of her, he told her that his brother had a friend named Steve Sleeman who owned a rifle. He decided he could accomplish two things at once: get her off his back and get some free sex for a friend. "There was never any intent to provide her with a weapon," says Drellos's lawyer, Barry Agulnick. "This was just a young lady who was being used for sexual favors by other young people."

One day in late August, Drellos drove Fisher to Michael's, a big, noisy seafood restaurant on the Nautical Mile in Freeport. Sleeman, a small, round-faced Vietnamese boy with short, spiky hair, was working there as a waiter. Drellos introduced Amy Fisher to Sleeman. Later, he told Sleeman, "Go along with this girl and she'll give you all the sex you want."

Stephen Sleeman says that Amy Fisher called him a few days later and told him she wanted a gun to shoot Mary Jo Buttafuoco. She told him that she had been having an affair with Mary Jo's husband for more than a year and that she was never going to have him while his wife was "in the way." She told Sleeman that she was also trying to get two of her girlfriends to help her find a gun. She said that she would be willing to pay him with cash and sexual favors if he would help her. "From his standpoint," says his lawyer, Bruce Parnell, "this was all about getting laid. She's a pretty girl; if she's willing to make this type of offer to him, why not? He can 'yes' her to death; it doesn't mean he's going to do anything."

I had no idea she had a crush on me."

During September and October, Sleeman would drive to the Buttafuoco house several times a week, park his Plymouth Horizon in the parking lot of the marina next door, and sit and watch the house. Once or twice, he followed Mary Jo Buttafuoco to the grocery store and the mall. He would usually fall asleep sitting in the parking lot, only to be awakened by Amy. She would bang on the window to wake him up. Then she would join him in the car, have oral sex with him, ask him what he saw, and leave. She once gave him $400 in cash and other times gave him $20 or $30 for gas. In the end, he says, she paid him a total of $600. At one point, he told her his .22 rifle was too big to use for the shooting. She told him, he says, to shorten it to make it less conspicuous, and so he sawed off the stock. "Everybody says yes to get what they want," Sleeman said, "and I was just looking to get laid."

BY THE END OF OCTOBER, AMY WAS GETTING FED up. According to Sleeman, she accused him of " 'jerking me around.' "

"What the hell do you need me for if you and this guy have this great relationship?" Sleeman said. "Why don't you and he just go over there and do it?"

" 'Joey cares for his wife,' " Sleeman remembers her saying, " 'and he couldn't do anything to hurt her himself. But he could certainly live with the idea of her being taken care of.' "

In the first week in November, Sleeman says, Amy showed up suddenly at his front door. He was still asleep. When he answered the door, she told him she had had it " 'with your excuses. I know you're not working today. I know you don't have school today. We're doing it today. So get your gun, get dressed, and let's go.' "

There had been a heavy rainstorm the day before. " 'We probably can't get down their block anyway,' " Sleeman says he replied. " 'That block's probably flooded.' "

"It's not flooded," she said. "I've been there already."

He put on some clothes and grabbed the sawed-off .22. She told him she had it all planned out. They would drive in separate cars to a restaurant near the Buttafuoco home. She would leave her car there and go in his car the rest of the way to Adam Road West. She had some candy, she said. She was going to tell Mary Jo Buttafuoco that she was selling candy for the high school. When she got Mrs. Buttafuoco out of her house, he was supposed to shoot her.

They parked his car down the street from the house. Amy walked up to the front door; Sleeman took a spot on the lawn at the side of the house where he couldn't be seen by Mary Jo. He watched as Amy went into her pitch, occasionally glancing toward the side lawn as if to say, "Now is the time to shoot." At first, Mary Jo Buttafuoco said she wasn't interested.

"The house is full of Halloween candy," she said.

But Amy persisted and finally wore her down. Mary Jo went inside to get some money. While she was gone, Amy began yelling at Sleeman to shoot her as soon as she reappeared. But as soon as Mary Jo Buttafuoco walked out onto the porch again, Stephen Sleeman ran back to his car with his gun.

"I split," he says. "I said, 'This girl's psycho.' "

A few minutes later, he says, Amy Fisher got back in the car and started yelling at him. She called him "a chicken" and "a coward" and told him that he was "yellow." She called him "an assh---" and told him that he had used her. She demanded her money back. If he didn't give her her money back or get her a gun or get somebody else to do the shooting, she said, she was going to "have his leg broken."

Still, she came back for more. For the next five months, he says, he kept telling her he was searching for another guy with a another gun, and she kept having sex with him. Just before Christmas, Sleeman says, she began to get even more desperate. She told him that Joey was trying to dump her. Joey had told her that because it was the holidays he had to spend time with his family, so he didn't think they should see each other as much.

Around April, she suddenly announced that she didn't need him anymore. She had found someone else who could get her a gun. She said she wanted her money back. She began calling Sleeman's mother. She told him that she had lent him $400 and she wanted it back. The Friday or Saturday before the shooting, she called for the last time. She demanded the money back. He told her he had to get to work and hung up the phone.

Amy Fisher found what she was looking for, the police say,

BUTTAFUOCO'S BOAT, *DOUBLE TROUBLE.*

under the elevated trains on 86th Street in Bensonhurst. About a week before the shooting, they say, she went there with her girlfriends to "cruise for guys." She met Peter Guagenti, a tall, gangly young man with sorrowful, deep-set eyes. He was raised in Bensonhurst and was a premed student at Fordham. Last October, he suffered a collapsed lung; then, later that winter, his father died and he was forced to drop out of school. Guagenti was working as a clerk in a neighborhood auto-supply store when he met Amy Fisher.

On Tuesday morning, May 19, the police say, Guagenti called Amy on her beeper. When she called him back, he told her he had a gun. He arranged to meet her at her house in Merrick at eleven that morning. Amy cut her classes and had another student drive her around Buttafuoco's neighborhood as a sort of test run. Then she went back to school, got a sick pass from the school nurse, and went to meet Guagenti.

She paid him a reported $800 for the gun. It was a Titan .25, a cheap Italian pistol that was once imported by a Miami firm that has since gone out of business. It was what everyone in the business knew as a pocket pistol and everyone outside the business knew as a Saturday-night special. Amy put the gun in the pocket of her baggy pants. Then she got into Guagenti's 1983 maroon Thunderbird, and the two of them drove to Adam Road West.

'I said, 'Do you know who did this to you

MARY JO BUTTAFUOCO'S NEIGHbors, Joe and Josephine Slattery, were the first to hear the shot. Joe Slattery ran over to the Buttafuoco home, where he saw Mary Jo lying on the porch in a pool of blood. He ran back to his wife. "Call 911," he said. Josephine Slattery called 911. Then she called Joey Buttafuoco.

"Come home, it's an emergency," she said.

"What's wrong?" Joey Buttafuoco asked.

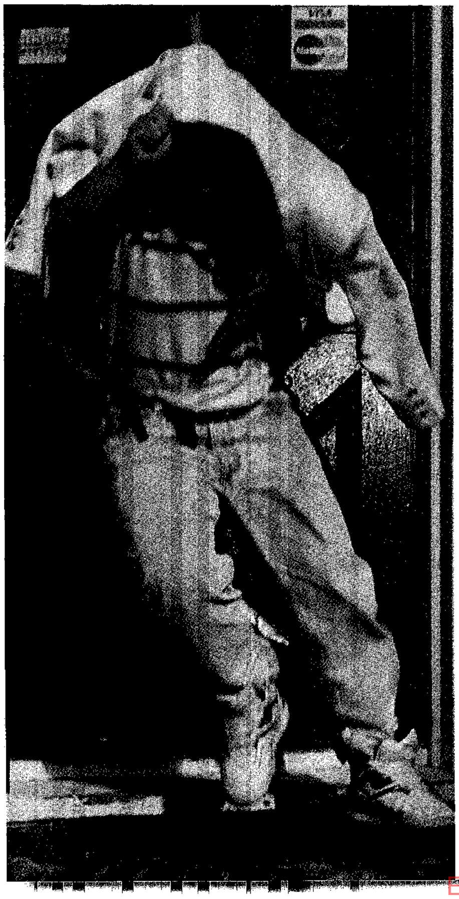
"Just get home," she yelled into the phone.

"Oh, God," Buttafuoco remembers thinking. "She never calls. I told my dad, 'I got to fly out of here; my neighbor said there's an emergency.' I jumped into the car. My brother said, 'I'm going with you.' It's an eight-mile run from my business to my house. We flew home. I'm thinking, What the hell can possibly be going on?

"We finally got down to the shores, made the turn to my house, and it was all roped off, and there were all kinds of police cars and emergency vehicles all over the place. I ran from the car; I went under the police ribbons. Meanwhile, all my neighbors are there, and they're saying, 'Joey's here, Joey's here,' but they won't talk to me. I traveled a little bit more. I looked at the front of my house; I saw a pile of boards and what looked like blankets and a lot of red. Then I saw a big bloodstain by my house, on my steps, the front door. I said, 'What's this?' My brother looked at me, and I looked at the beach. I saw a helicopter on the beach but didn't make any connection. I panned back to the street, I saw an open ambulance; I started to run to it, but I saw nothing going on.

"Then I started running to the helicopter. I saw my wife's feet on a stretcher, and her hair was all wet and all out like this, and I knew she'd been shot. It looked like when JFK was shot; that's what I thought. All of a sudden I saw a lot of arms grabbing me, cops trying to hold me back. I was just pumping so hard. They grabbed me, piled on top of me; they didn't want me standing up because of the blades of the helicopter. My brother calmed me down. They got off me one at a time. They weren't saying anything at that point except 'It's not good.'

"The helicopter took off. I was on the beach with my brother and a lot of good cops—at the time. They walked me back to the front of my house. I sat down on my front lawn in the middle of all that was going on, just trying to regroup myself. Then I got up with my brother and walked to the front of the house and looked right down where she landed after she was shot. I saw a pile of gauze and blankets and everything, and I saw one live bullet lying on the ground. I said, 'What is this?' There were also two more. There were a couple of guys working at the beach club next door, one's an ex-fireman, one's a first-aid man; they came over when she was first shot, and they saw two more live rounds right on top of her."



AMY ALLEGEDLY RECRUITED STEPHEN SLEEMAN (LEFT) AND THEN PETER GUAGENTI TO HELP HER SHOOT MARY JO BUTTAFUOCO.

Marvyn Kornberg and Eric Naiburg have their own theories about how those live rounds got there. "After the discharge of the weapon, the gun fell apart," Naiburg says. "It's a piece of junk, something you can buy on the street for 30 bucks. It's about the cheapest firearm you can purchase. Thirty bucks, that's a good one."

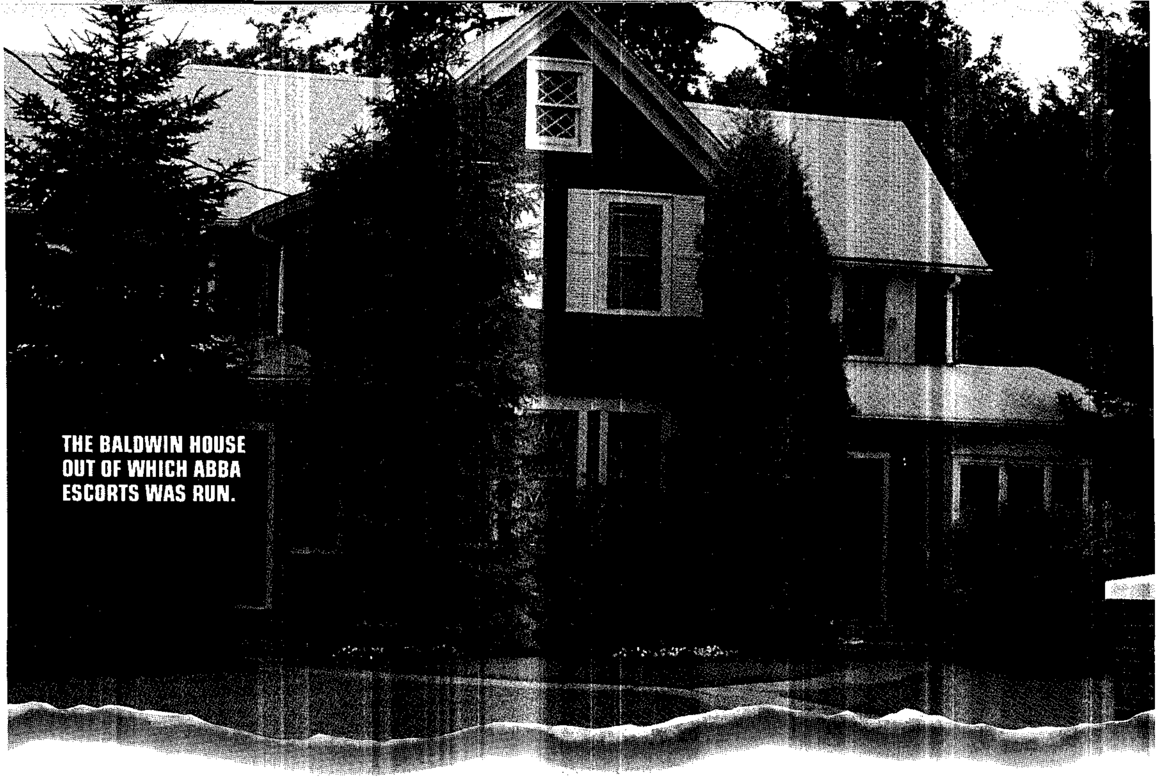
Kornberg, obviously, disagrees. "I'll tell you what it means," he says. "It turns out this girl didn't know that a pistol automatically feeds the next live round into the chamber. When this girl fired the pistol at her and hit her, she did not know there was now a live round in the chamber. She thought that you have to pull the slide back again to reload the gun. When she pulled the slide back, she ejected the live round that was automatically in the chamber. There is one live round lying on the ground. She sees that live round lying on the ground, she pulls back again. There's another live round on the ground. And this is supposed to be an accident. She sees two live rounds on the ground, she pulls back a third time. Then she panicked, disconnected the slide from the top of the gun, threw the slide in the bushes, and ran away with the handle. Guns don't fall apart after they're fired the first time."

"THE DOCTOR TOLD ME THESE ARE MY OPTIONS," JOEY Buttafuoco remembers. " 'If we don't operate on her, she'll be dead within twelve hours. If we do op-

Photographs: left, John Cornell/*Newsday*; right, Dick Kraus/*Newsday*.

erate, there's no guarantee that she'll wake up'—I'll never forget those words. 'And if she does wake up, there's no guarantee that she won't be paralyzed.' "

Mary Jo Buttafuoco went into surgery at about two or three o'clock on Tuesday afternoon and didn't come out until about ten o'clock that night. "They told me that they tried to take the bullet out," Joey Buttafuoco remembers, "but it was lodged too close to the spine, so they had to leave it. They tied off the carotid artery, and there was nothing more they could do. They had no idea until she woke up how she would do.


THE BALDWIN HOUSE OUT OF WHICH ABBA ESCORTS WAS RUN.

says Joey. "They had her on a respirator. I said, 'I'm going to hand you a pad.' She wrote, '19-year-old girl.'

"I stayed in the hospital. Every half-hour, I'd check on her in ICU. About four o'clock in the morning, I walked in; she had a chart hanging on her bed with a yellow pad on it. On the yellow pad I saw, 'Was I shot?' It was in her handwriting. On the lines. Then, 'Why?' It was right on the lines. This is maybe six hours after surgery. I was like, 'Wow, this is a real fightin'-Irish girl.'

"I looked at her. I said, 'Mary Jo, do you know who did this to you?' She's really heavily sedated, and she's fighting it. I said, 'Do you know who did this to you?' They had her on a respirator, tubes. I never saw so many tubes coming out of one person, except in a horror movie. I said, 'I'm going to hand you a pad; you're going to write it down.' She wrote out, '19-year-old girl.' I said, 'A girl shot you? Are you sure it wasn't a guy?' You automatically think a guy, and there was a witness at the scene who saw the driver, the whole deal. She kept writing, 'A 19-year-old girl.' I said, 'Do you know her?' I said, 'What's her name?' She wrote, 'Ann Marie.' I said, 'I don't know any Ann Marie.' I said, 'Where does she live?' She wrote, 'Dolphin Court.'

"So I called police headquarters and told them what I had. Later that day, Thursday, they took her off the respirator. So she could speak, although it was very raspy. My brother was there, and the police were there. She told them her story of what happened when the doorbell rang. And when I heard about the polo shirt, I said to my brother, 'Hey, Bob, I only gave one of those shirts out.' 'Cause it was a new run. That's when I told them right there, they were right over me. I said, 'I gave it out to Mr. Fisher's daughter.' "

Joey Buttafuoco refuses to talk about what happened next because his lawyer has warned him that it will be the subject of a legal fight. Eric Naiburg says the police asked Joey Buttafuoco to call Amy and ask her to meet him. "They didn't want to arrest her while her parents were around," Naiburg says, " 'cause then they would call an attorney and they wouldn't be able to question her. It's normal police conduct. They wanted her out of her house."

Although Amy Fisher refused to meet him, the call had the desired effect. Soon after getting it, she left her parents' house, got into her car, and headed out toward Merrick Road. The police were waiting there to arrest her. They took her to police headquarters in Mineola and began to question her.

The first time around, Amy Fisher told the homicide detectives that Joey Buttafuoco had given her the gun to kill his wife. He had even, she said, supplied her with a driver. Then she took it all back.

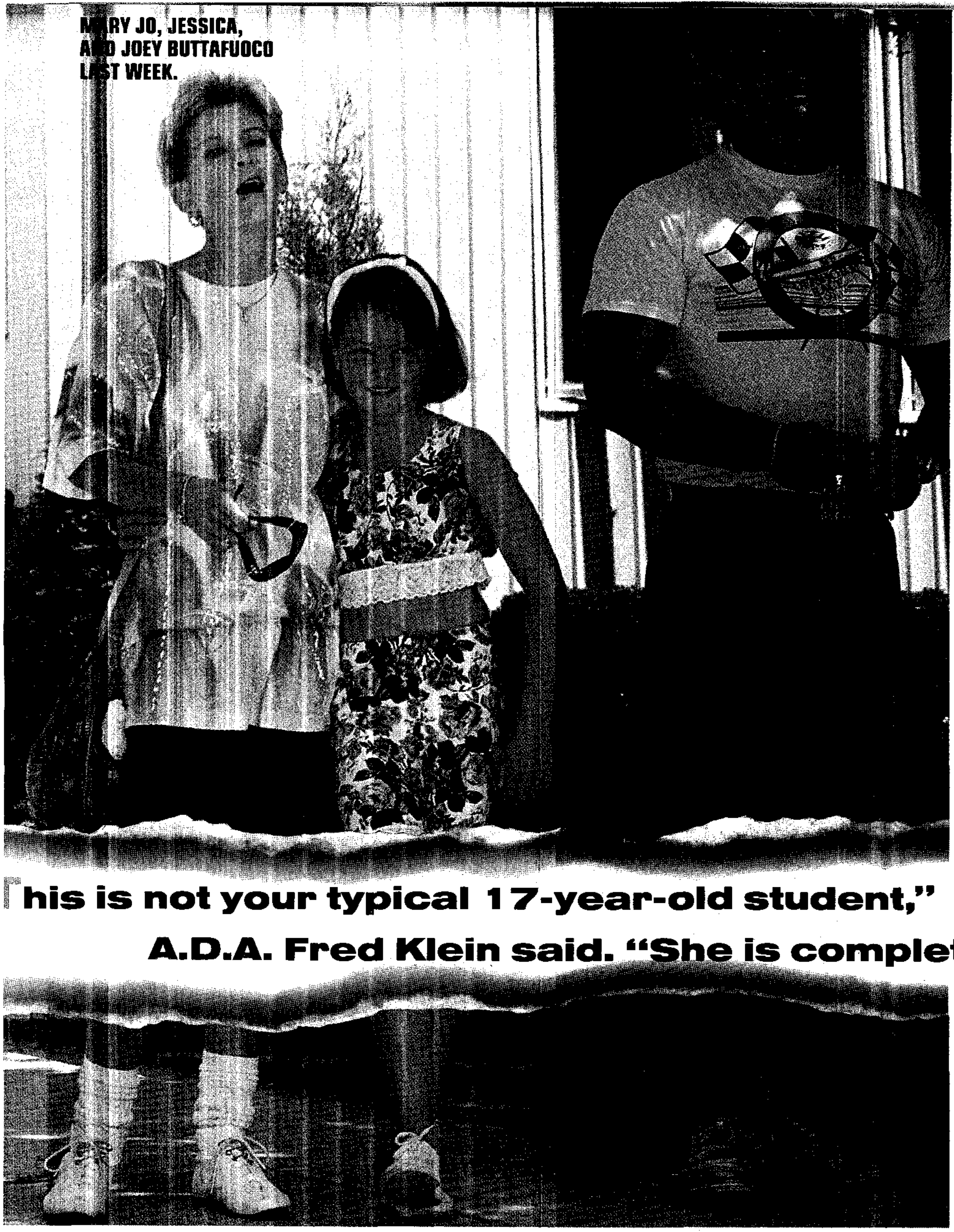
"I showed her the shirt Joey had given me," she said. "I felt she didn't believe me, and she kept asking me questions like where I lived, who I was with. At this time, I felt she was dismissing me and didn't care about what I was saying. I saw her turn to go back in the house, at which time I took the gun out of my pocket and hit her on the back of her head. I saw her stumble. I had my finger on the trigger. I went to hit her again because I was so angry. I then raised the gun again, and it went off."

When Amy didn't come home that evening, her parents called the local police precinct to file a missing-persons report. They were told nothing about their daughter's arrest. It wasn't until early the next morning that they got a call from the homicide detectives. When Elliot Fisher hung up the phone and dialed the family lawyer, he could barely speak.

THE TABLOID TELEVISION SHOWS WENT WILD. *A Current Affair* paid $8,000 for a 14-minute, 36-second videotape that Peter De Rosa, a customer of the ABBA escort service, said he had made of a sexual encounter with Amy Fisher. *Current Affair* reporter Steve Dunleavy said that six of Amy Fisher's schoolmates had seen the tape and identified her as the girl in it. ("It's sex, lies, and videotape," a delighted Marvyn Kornberg said.)

The tape begins with a young girl sitting on the edge of De Rosa's bed, arranging to collect $100 for her services. "Take care of business," she says, "then we don't worry about this when we take care of pleasure. I don't like to think of business

Photograph by John Mantel/Sipa.



MARY JO, JESSICA, AND JOEY BUTTAFUOCO LAST WEEK.

"This is not your typical 17-year-old student," A.D.A. Fred Klein said. "She is completely beyond the contr

and pleasure at the same time." When De Rosa asks her if she would work for a bachelor party, she replies, "Anything. I'm wild. I don't care, I like sex." De Rosa said he paid Amy from $100 to $185 for each of three "dates." He said that he asked her for a fourth "date" on May 18, the day before the shooting, and she said she couldn't see him because she was having her period.

Hard Copy bought a tape recording that a friend of Mary Jo Buttafuoco's had secretly made during a conversation with her. Mary Jo called Amy's story that she had had an affair with her husband a "fantasy" and the product of the girl's "sick, warped mind." "Apparently, she was obsessed with him . . . but never told him," Mary Jo said. "She never came on to him. That is what is so bizarre. It was totally fantasized in her head." She said she asked her husband, "Are you sure that she did come on [to you] and you just never realized it? Are you that thick in the skull? . . . A little kidding around, flirting, putting your arm around . . . ?" She said he told her, "She never touched me. She never looked at our pictures and said, 'Oh, you can do better than that,' or 'Oh, Joey, wouldn't it be nice if. . . .' Nothing."

Then *Nine Broadcast Plaza* went on the air with three unidentified guests. One claimed that Joey Buttafuoco had once sold cocaine. The other two said he had acted as a procurer and driver for ABBA escort service. A woman who called herself Lisa and hid behind dark sunglasses and a wig said that Buttafuoco sold her cocaine from his house several years ago. "When we wanted cocaine, we could get it from Joe for a price," she said. "We didn't just do it with him; we bought it from him. I would say anybody who knew Joe knew they could buy from Joe."

Two men wearing platinum-blond wigs and hats and sitting with their backs to the camera said they worked for escort services that competed with ABBA. They said that Joey Buttafuoco was a pimp who had tried to steal their girls. "What Joey was doing at ABBA," said one of the men, who called himself Mel, "he was a canvasser for her. He used to find girls for her."

Marvyn Kornberg immediately answered back for Joey Buttafuoco. "Joseph Buttafuoco has never had anything to do with the ABBA escort service," he said. "And he has never sold cocaine or been arrested for selling cocaine. He was a substance abuser. Four years ago, he put himself voluntarily into a program, and he has been free of drugs for three years, eleven months."

Then the Buttafuocos took to the radio. One morning, Joey Buttafuoco was home making sandwiches for his kids when he heard a man call "The Howard Stern Show." The caller said that he was the Buttafuoco landscaper and said that when Mary Jo was away, he saw Amy and Joey frolicking in the pool. "I looked out my kitchen window," Joey Buttafuoco says, "and guess what? There's no pool. It made me crazy." He dialed Howard Stern. "I'm faithful to my wife," he said in one of a handful of brief interviews that did little to endear him to the public. "Mary Jo's my high-school sweetheart. I've been dying to be with a 37-year-old woman all my life. I finally got one. What the hell. Am I going to go back with a 16- or 17-year-old throwback?"

Then Mary Jo Buttafuoco's mother, Pat Connery, called John Gambling on WOR Radio to voice her support for Joey. "I will lay down my life for my son-in-law," she said. "I have known him since he's sixteen years old, and he's my son. I don't consider him my son-in-law; he is my son, he's one of my kids. They're devoted to each other. My youngest daughter, she just said to me, 'I hope someday, Mom, I could find a guy like Joe.' "

MARY JO BUTTAFUOCO WENT HOME FROM THE HOSPITAL at the end of May. She is deaf in one ear and suffers from pain caused by bone fragments in her ear that doctors cannot remove. She has constant ringing in that ear that may never go away. "I'll tell you, the ringing in her ear is the worst," Joey Buttafuoco says. "She feels as if she's in a barrel; she can't hear herself talk."

At times she has difficulty walking. The right half of her face is paralyzed down to the base of her skull. She has double vision in her right eye and can't blink or raise her eyebrow. She can't smile. The muscles do not function on the right side of her esophagus, so she has to follow a liquid diet to

Photographs by Jon Levy/Gamma-Liaison.

avoid choking. "As good as she may appear to look at," Joey says, "she's not."

Shortly after Mary Jo came home, Marvyn Kornberg arranged to have her speak to his "old friend" New York *Post* columnist Mike McAlary because "we had to reverse what was going on." "I'm standing behind Joey," she said. "We have a wonderful marriage. Our relationship has never been a problem. We're more together now than ever because of all that has happened. The things that have been reported are lies. I don't blame Joey for any of this. No one else should, either."

Eric Naiburg tried to break through the solidarity of the Buttafuoco family by demanding that the Nassau County district attorney file statutory-rape charges against Joey Buttafuoco. The district attorney's office responded by saying the issue of statutory rape is "the subject of an ongoing investigation." Off the record, law-enforcement officials in Mineola conceded that they were under a lot of pressure to get Joey Buttafuoco. "The cops are working hard on this," one said. "Everywhere you go you get an earful. I went to pick up a lawnmower the other day and the guy said to me, 'When are you going to arrest him?' "

ON JUNE 2, AMY FISHER APPEARED AT NASSAU COUNTY courthouse for her arraignment. She spent the whole time with her head bowed, hiding her pale face behind her long auburn hair. The only time she looked up was when she entered her plea, not guilty.

Assistant District Attorney Fred Klein made an impassioned plea for a $2-million bail. "The evidence that we have, that we can prove against this defendant," he said, "totally disproves any theory of an accident. There are no injuries to Mrs. Buttafuoco's head that are consistent with being struck with a weapon or anything else. The only injury to Mrs. Buttafuoco's head is a single gunshot wound to the right temple, a wound that went straight into her head, totally inconsistent with an accidental discharge of a gun.

"The defendant's conduct after the shooting is completely inconsistent with an accident. She did not call for help. Students, friends, even her own family who saw the defendant within minutes and hours and days of the shooting, have confirmed that they saw nothing unusual in the defendant's conduct during this period of time after the shooting, hardly, hardly an indication of a woman who accidentally shot a stranger in the head.

' her parents, of the school, of this court."

"Your Honor, I suggest to the court that the likelihood of flight of this defendant in this case is astronomical. One might describe this defendant as a 17-year-old girl who lives home with her parents and goes to high school. That would be about as accurate, Your Honor, as describing John Gotti as a businessman from New York City. This is not your typical 17-year-old high-school student. I emphasize that to the court. She is completely beyond the control of her parents, of the school and of this court."

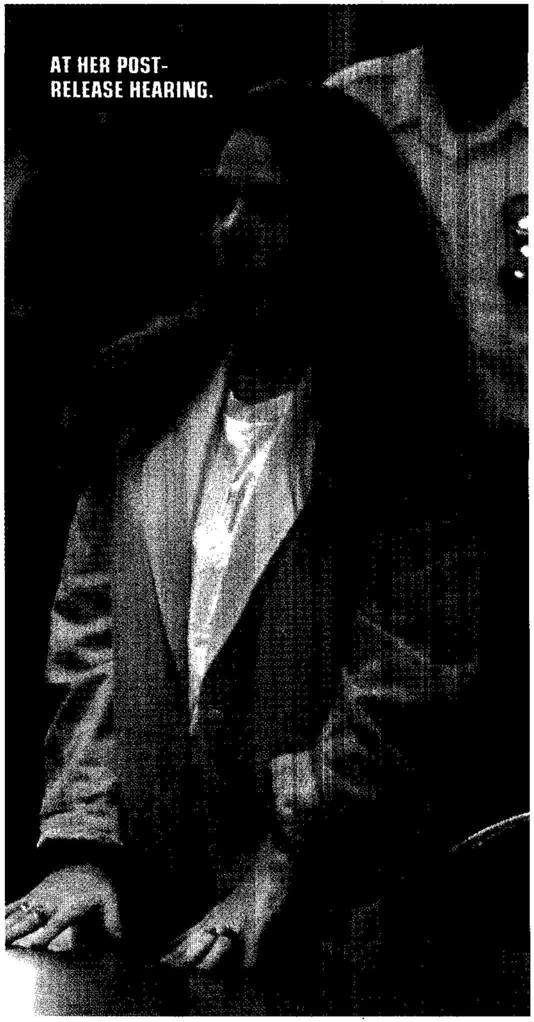
Nassau County Supreme Court Judge Marvin Goodman agreed. He set bail at $2 million, a record for Nassau County. Naiburg called the bail "outrageous" and cited a list of murder defendants in Nassau County whose bail had been set at $500,000 or $1 million. He asked the judge to lower bail to $750,000. When the judge refused, he appealed the decision four times without success. Then he announced that he would sell the rights to Amy Fisher's story in order to raise the $100,000 nonrefundable bond that would be needed to release her.

Amy Fisher spent more than two months in Nassau County jail waiting for a Hollywood producer to come up with her bail. Shortly after she was booked into a cell, she placed four collect calls to Paul Makley. "I really screwed up," she said.

Last week, only two days after Joey and Mary Jo Buttafuoco announced that they had a Hollywood movie deal, Amy Fisher's lawyers told the court that she had one too. KLM Productions, a small film company formed by three Long Island investors, and Amy's parents had put up $100,000 to pay for a nonrefundable bail bond to get her released. Her parents contributed $40,000; the film company put up the other $60,000. Her parents also secured the bond with more than $900,000 in collateral consisting of their home and their life savings.

If Amy Fisher fled, her parents would lose everything. And the bail-bond company—whose 80-year-old chairman said he had "a sixth sense" that Amy was a good risk—would be out $1.1 million.

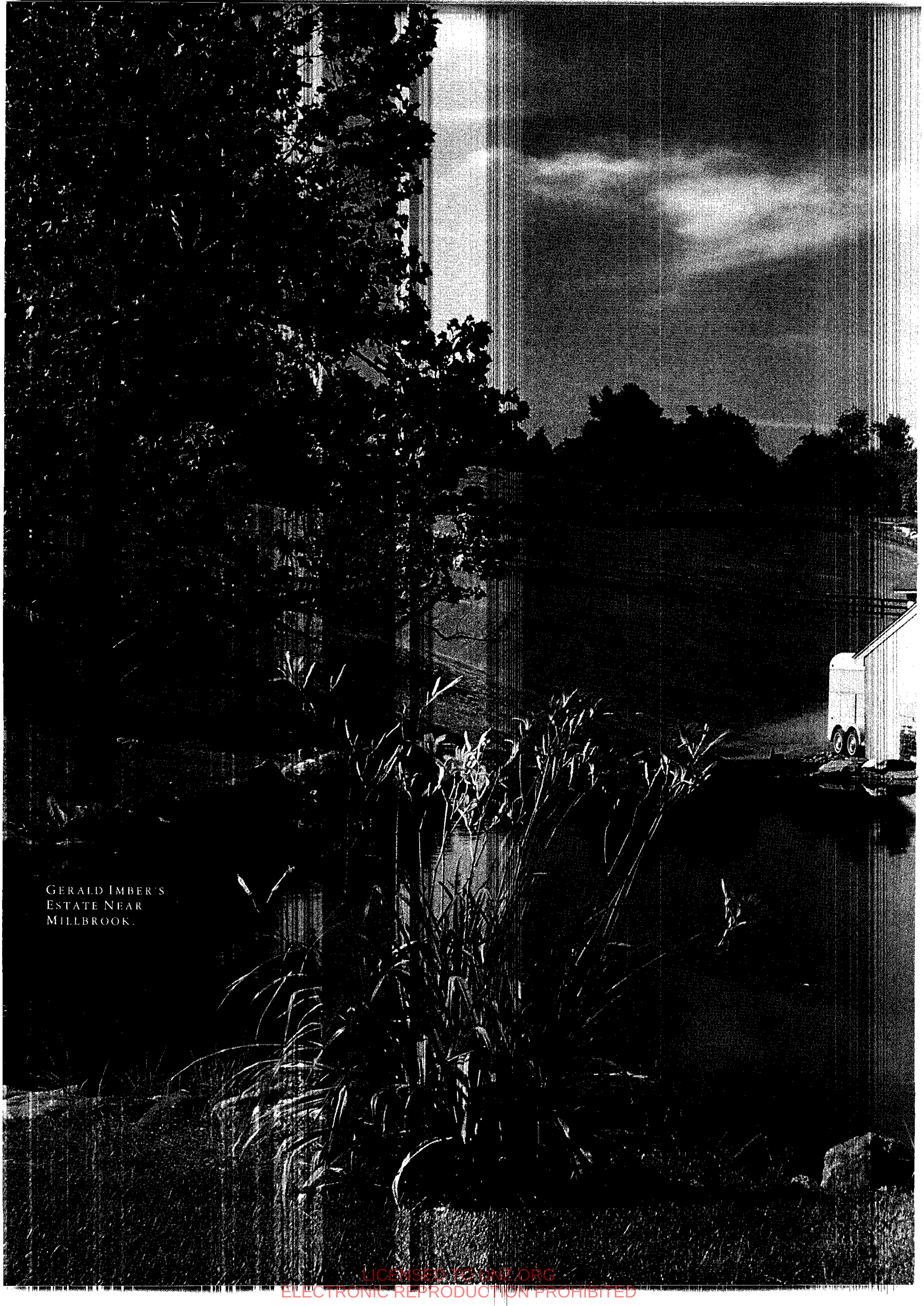
Once the money had been paid, Judge Marvin Goodman ordered Amy Fisher's release. At a hearing the following day, he issued a stern warning to her to stay away from Mary Jo Buttafuoco and the Buttafuoco family. At that hearing, Assistant District Attorney Fred Klein argued that the judge should reject the bail arrangement. "It's against the public policy of the state," he said, "to allow defendants to sell their rights to how they committed a crime and then profit by that." But Eric Naiburg argued that the new state "Son of Sam" law—which is awaiting Governor Cuomo's signature—concerns only those convicted of a crime. "She is presumed innocent, Your Honor," he said. "That is the foundation . . . of our judicial system." The judge—while chastising Naiburg for failing to tell him about the movie deal the day before—let Amy remain free.



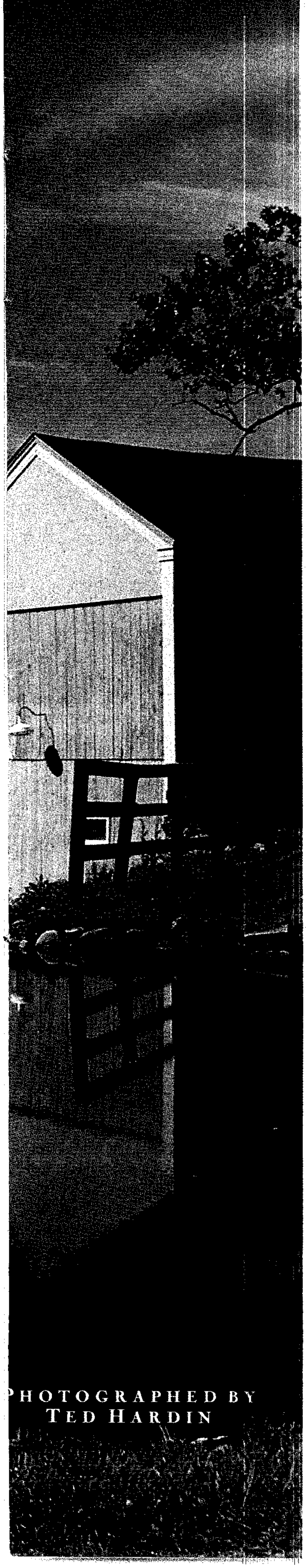
AT HER POST-RELEASE HEARING.

The afternoon that Amy was let out of jail, an ebullient Eric Naiburg appeared on the steps of the Nassau County courthouse. "We're going to buy her an Italian dinner and toast her tonight," he said.

Less than two hours later, an angry Mary Jo Buttafuoco held her first press conference since she'd been shot. "I can't have a fine Italian meal," she said. "I'm living on baby food. So tell her to take a bite for me."



GERALD IMBER'S ESTATE NEAR MILLBROOK.



HOTOGRAPHED BY
TED HARDIN

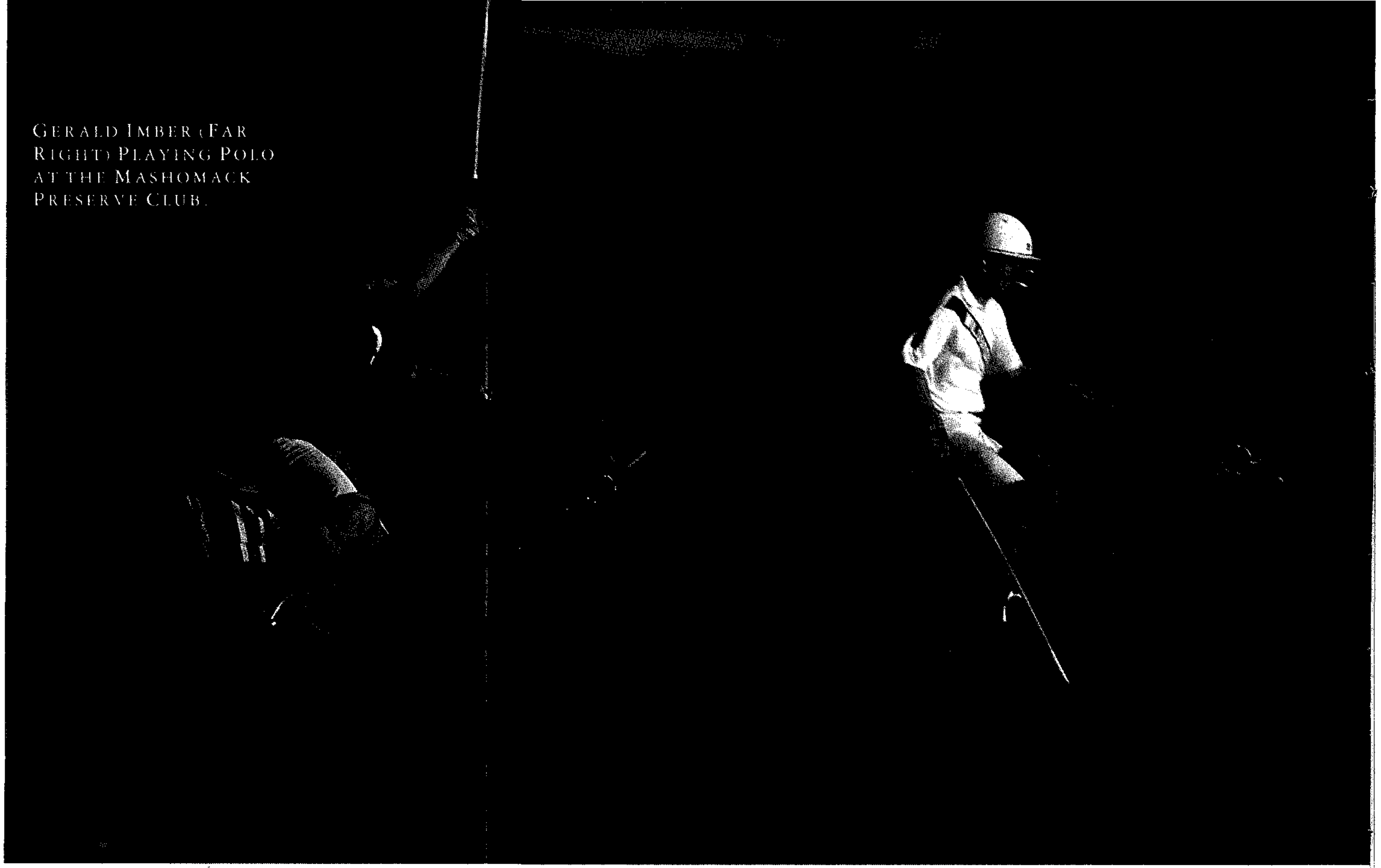
Millbrook's

Moment

THE RICH AND FAMOUS DISCOVER THE PLEASURES OF THE HUNT-AND-POLO SET

BY AIMEE LEE BALL

Mary Tyler Moore and her husband, Robert Levine, recently watched as a newborn, a male with pure white hair and blue eyes, drew his first breath. Levine, who is a cardiologist, even helped in the delivery. Mother and son are doing fine and living in a stable at Greenawn, Moore and Levine's 30-acre spread in Millbrook, New York. The new baby is a foal, an American Creme albino. Millbrook is no Amagansett. But for a growing contingent of weary New Yorkers



Gerald Imber (Far Right) Playing Polo at the Mashomack Preserve Club.

looking for weekend respite, the ones who've been in Bedford and Bellport, who've howled their last expletive at the Long Island Expressway, Millbrook is becoming the new Hamptons—what might be called North Hampton. Just 85 miles up the Taconic, it's about halfway between the Hudson River and the Connecticut border.

Many of the newcomers share equestrian interests with the established "hill-toppers"—descendants of the landed gentry who pioneered the area to re-create European hunting preserves. Millbrook is slightly frumpy and seriously horsey: There are hunt scenes on half the mailboxes, and it is not unusual, while you await your tuna melt at the village diner, to glance out the window and see a twelve-horse trailer heading down the main street.

Other folks are seduced by the landscape, the rolling hills and green pastures where you can wake up to see a dozen deer making a breakfast of your lawn. Hiding out in those hills are weekend fugitives from New York politics (City Council President Andrew Stein, Attorney General Robert Abrams) and publishing (Simon & Schuster editor-in-chief Michael Korda), from Italian fashion (Massimo Ferragamo, Nicola Bulgari) and French cooking (restaurateurs Michel and Patricia Jean, who own Provence), plus the occasional rock star (Daryl Hall) and plenty of swells. Henry Kravis and Carolyne Roehm, who have a place in nearby Sharon, Connecticut, bought a huge piece of land here not long ago, and Robert and Blaine Trump have just bought a grand house.

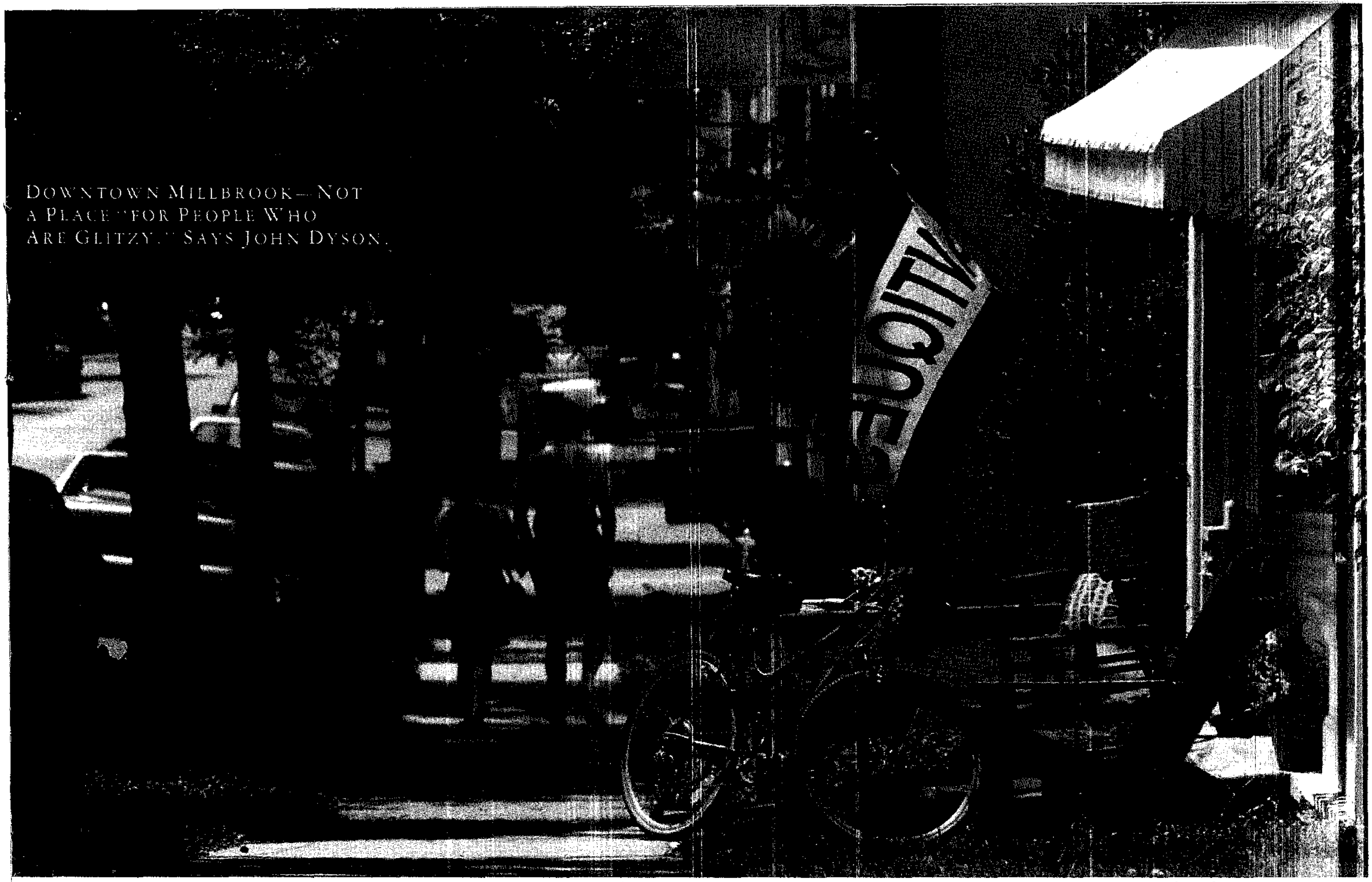
"This is a very famous road," says a shopkeeper providing directions. "You got Sweet 'n Low, you got Band-Aids, and you got Hanes panty hose." Translation: "Sweet 'n Low" is Donald Tober, chairman of Sugar Foods Corporation, and his wife, Barbara, the editor of *Bride's & Your New Home* magazine, who own Yellowframe Farm and are planning a B.Y.O.H. ("bring your own horse") party this summer. "Band-Aids" is Libet Johnson, who has red flags in her yard for landing aircraft. ("I was at a party there once when several neighbors arrived in a helicopter," says one woman. "They just came across the field instead of getting in their car.") "Hanes panty hose" is Mrs. John Hanes, an elderly woman whose husband's family founded the hosiery company.

Millbrook is not your average enclave of the rich and famous. There is no Benetton or Barefoot Contessa in town, no Sapore di Mare or Henry Lehr. The Millbrook Department Store sells Lollipop underwear and horsey dish towels, and The Fox and the Hare Beauty Salon still teases hair for the Hunt Ball. "It's kind of refreshing to come in and see a consignment shop," says real-estate agent Leigh Ponvert. "Used clothing? In Millbrook? It's wonderful."

There's one food market and one deli—not an Eli's baguette or a bag of Terra Chips in sight—and Jamo's, the local ice-cream parlor, doesn't carry Coffee Heath Bar Crunch. "You get vanilla and chocolate and strawberry with chocolate sauce, and you can probably even get butterscotch," says John Dyson, scion of one of the town's wealthiest families, who was involved in the "I Love New York" campaign when he was commerce commissioner and started the Millbrook Vineyards when he needed a hobby

MILLBROOK'S MOMENT

"WE HAVE A *certain lifestyle here, we like it, and we fight fiercely to protect it," says John Dyson, a longtime resident.*



Downtown Millbrook—Not a Place "for People Who Are Glitzy," Says John Dyson.

as a break from government. "You want all that other stuff? Go somewhere else.

"We have a certain life-style here, we like it, and we fight fiercely to protect it," Dyson continues. "At the Golf & Tennis Club, they're always talking about improving and fixing and making it not nine holes but eighteen, and we say, 'If you want to be a member of Piping Rock or Winged Foot, go back to Long Island or Westchester, 'cause this ain't it.' This is not a town for people who are glitzy. Periodically, we get people who buy a house and are not really suited, or the community is not suited to them. People come to me and say, 'What are we going to do about these new people? They're not the sort of people we want around here.' And I always say, 'Don't worry about it—Millbrook will bore them to death, and they'll go back to Southampton, where they belong.' "

THE VILLAGE OF MILLBROOK is actually in the town of Washington, although what one local denizen calls the "aura of Millbrook" is tacitly extended beyond the postal limits (and the coveted 677 telephone prefix). "Because of the contour of the land, a lot of the hilltops stretch over from the town of Washington into Pine Plains or Unionvale or Dover," says village historian David Greenwood. "But the gravitational pull is still to Millbrook." The Millbrook Equestrian Center is actually in Stanford; there is an eight-by-ten glossy of Mary Tyler Moore at the diner in Pleasant Valley; and Frank Stella, who lives in Amenia, is considered an honorary resident of Millbrook.

Millbrook was named for an estate that belonged to George Hunter Brown, a nineteenth-century gentleman farmer, and had a mill overlooking a brook. When Brown began to promote the idea of a cross-county railroad that would go through the center of Dutchess County, a speculator named Franklin Merritt bought a large tract and laid out plans for the village, indulging in the vanity of two main streets (still) named Franklin and Merritt. "The businesses in the outer hamlets gravitated toward the train," explains Greenwood, "so virtually overnight—*bing*—a new community was established."

There were legendary estates around the turn of the century. Daheim, with its nine greenhouses, man-made lake, and bowling alley housed in a Swiss chalet, was "the home" (the name's German meaning) of Charles Francis Dieterich, a founder of what is now Union Carbide. In the sixties, after the property had become part of the Hitchcock estate, it was turned over to Timothy Leary for a "colony" devoted to the sacramental use of LSD. "During Leary's use of the house, there were peace signs spray-painted on the front," says Greenwood. "People recall seeing sheep on the roof, and there are still rocks in the woods with some strange drawings." When Leary and his followers went skinny-dipping in the lake, the police would sneak in with headlights turned off to make arrests—led by the D.A. of Dutchess County, one G. Gordon Liddy.

The robber barons imported Italian stonemasons and gardeners to work on their estates, and the Victorian houses in the center of Millbrook still constitute a Little Italy. "It's a window on America here," says John Dyson. "Millbrook was founded by very rich people, but now it's run mainly by children of Italian immigrants."

Dyson's father, financier Charles Dyson, is a member of a later generation of rich people who bought into rural grandeur. He owns Spring Hill Farm and a house called Mandalay that is used just for parties. Although *Forbes* estimates his worth at several hundred million dollars, Charles Dyson's thriftiness is legendary. "There is a very large bathroom at Mandalay," says a former housekeeper, "and it's all done in black: a black bath, a black shower unit, and a black toilet. When the toilet wasn't working properly, Mr. Dyson wanted to put a white one in there because the black was too expensive."

Millbrook real-estate values went steadily up until the stock-market crash of 1987, from which they're still recovering. Robert V. Lindsay, retired president of Morgan Guaranty and brother of former mayor John Lindsay, paid about $130,000 for a Colonial in 1978 and added land in 1987 for around $92,500. Outgoing Yale president Benno Schmidt and other members of the Schmidt family bought 88 acres in 1982 for approximately $750,000. Franklin Delano Roosevelt Jr. paid about $450,000 in 1985 for a house with a pond and added 25 acres the next year.

But longtime resident Peter Wing may have the best view, high on the rockiest part of a farm started when his Quaker grandfather left the family homestead after being shunned by the local congregation for marrying an Irish Catholic. "It would be like marrying a Martian today," he says. One day when Wing was a boy, he was working with the calves, and, he says, "a neighbor asked if I knew what I was doing. Later, I was watching *Million Dollar Movie* and said, 'That's the guy in the barn!' " The neighbor was Jimmy Cagney.

Wing, a self-described "screwball," took a corner of his family's farm and built a castle out of rock, stone, and wood gathered from the area. The foundation is made from railroad trestles and pieces of old city sidewalks, the bathtub is a cast-iron planter, the sink tiles were chipped from antique plates, and the living room is set up with mannequins in Civil War ball gowns and Persian armor. Wing's antique cars and farm machines have been rented for movies such as *Zelig* and the upcoming *Malcolm X.* Tours of the castle are available for $5 ($3 for children). "Cagney stopped in here before he passed away," says Wing. "I'm sorry I didn't have him go over to a wall and write his name in Magic Marker."

MILLBROOK'S MOMENT

"FOR US, IT'S kind of an escape from New York," says Blaine Trump. "It's very, very quiet. There's no one around."

The provenance of one's house is a matter of status. "I believe our house dates from the very end of the eighteenth century," says Charles E. Pierce Jr., director of New York's Pierpont Morgan Library, "but I have conceded that it may have been built in 1801." But many of the fabled old estates have been torn down or split up, and the homes of the new Millbrook elite are often converted carriage houses, gardeners' cottages, and restored farmhouses.

The house Blaine and Robert Trump recently bought had been moved from the town of Hudson. It has old floors, high ceilings, long Victorian windows, and fireplaces, so it has the feeling of an old house, but the furnaces and framework are new. "It's a very special house," says Blaine. "My husband's been looking in the area for quite a while. He fell in love with it, and so did I. For us, it's kind of an escape from New York. It's very, very quiet up there. There's no one around, and there's one stoplight in town, and that's about it."

That may change. "Millbrook has definitely been discovered," says real-estate broker Robert Ferris. "Stockbrokers, investment bankers, attorneys are still where a great deal of our clients are coming from. They feel they're not going to come here and find suburbia crashing in on them.

"The hardest thing to find in Millbrook," Ferris goes on, "is what everybody is looking for: a pretty Colonial house set down a long lane, the way you picture in a Grandma Moses painting. There's a good nineteenth-century center-hall Colonial home on about 35 acres for $500,000. But it won't be on that perfect country lane. That perfect country lane is very difficult to come by."

LEISURE-TIME ACTIVITIES in Millbrook don't center on the literary cocktail party. There is clay-target shooting at the Tamarack Preserve and polo at the funky Mashomack Preserve Club, founded on Shelter Island and relocated to Millbrook about twelve years ago. Some people drive antique carriages around on dirt roads, and some go "beagling" with the Sandanona Hare Hounds: A pack of bassets and beagles sets off in search of a hare, and the people chase the dogs. Afterward, someone will often have a tea, perhaps with a touch of sherry.

"I had a friend who was a real Greenwich Wasp," says real-estate agent Heather Schorr King, who bought the art studio on the old Sandanona estate (which was built by John Wing, whose family lent its name to the town of Wingdale). "When he first heard about beagling, he said, 'Soooo reassuring.' Like, there will always be an England. I think that's what goes on here: People play at being English eccentrics. The fox hunting and the carriage driving and the terrier trials with Jack Russells—anybody who's anybody has those dogs.

"Everybody comes up here and blows out all their hostilities," says King. "I think it's therapeutic for most of Wall Street who join Mashomack. Instead of killing one another, they shoot at clay pigeons or something. You can get into the role of country squire up here. What amazes me is that more people haven't gotten hurt, because they come up here so charged up, and a lot of people who are riding are not schooled the way they should be before they get out there on the horses."

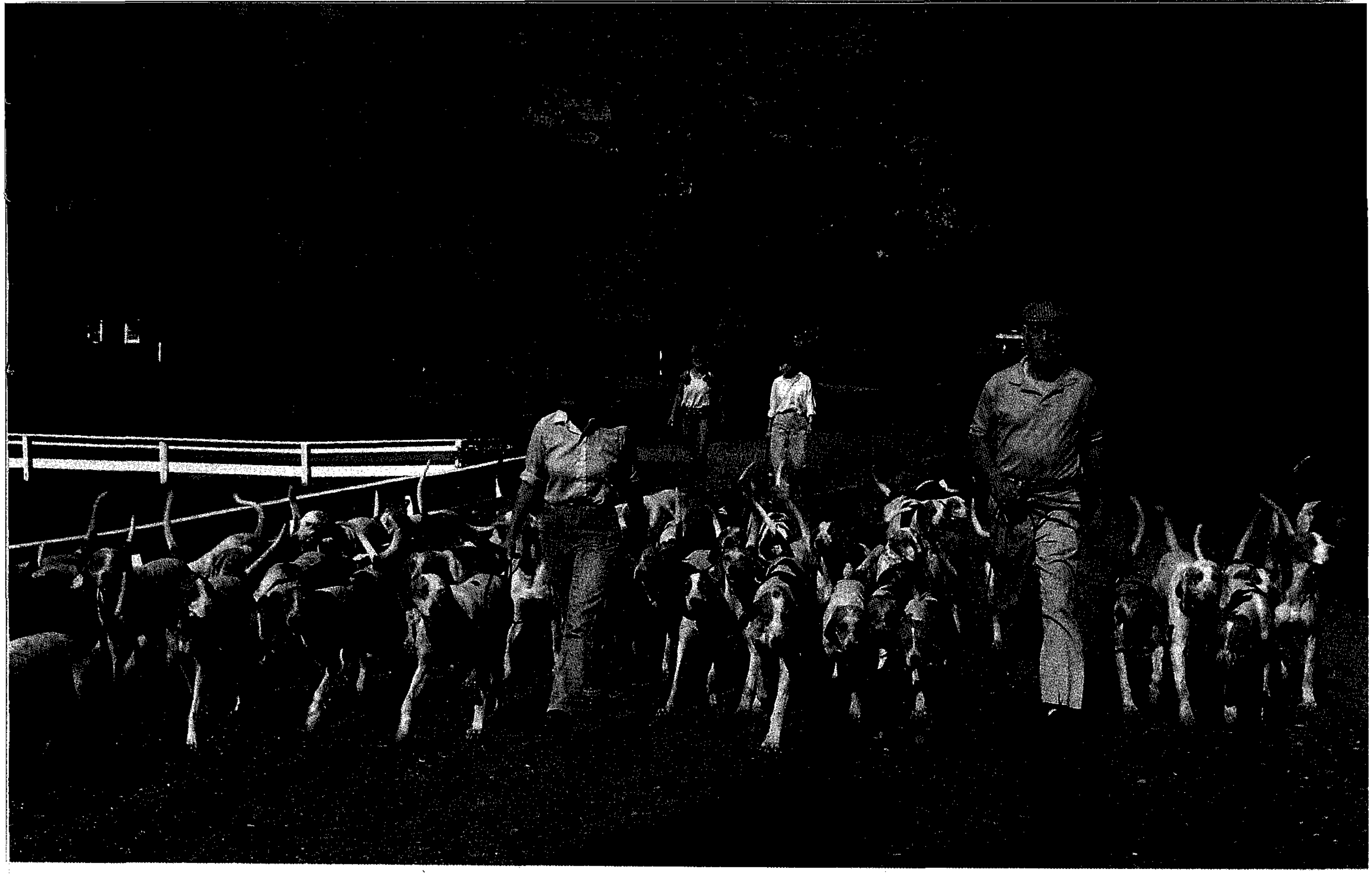
Unless Farnham Collins has anything to do with it, that is. "If somebody who has never hunted before wants to hunt here, we usually invite them to come 'roading' a day or two," says Collins, co-master of the Millbrook Hunt with Mrs. Oakleigh Thorne (her husband's great-grandfather was one of the hunt's first masters). "Roading is when the hounds are exercised in the spring, walking on the roads," he explains. "A lot of people come to fox hunting late in life, and it can be very rewarding, but you want to be sure they are sufficiently humble as they come to it. You also want somebody who's compatible with a group of people. It is essentially a private club, and you want people who fit in."

By long-standing Millbrook tradition, neighbors ask to borrow not a cup of sugar but a couple of acres: Even non-horsey newcomers are asked to grant permission for the hunt to ride across their property.

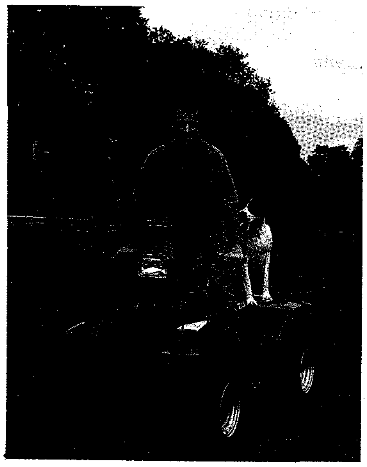
If you do fall off your horse, there are two well-known plastic surgeons in the neighborhood: Howard Bellin lives in a house on the Sandanona estate, and Gerald Imber has a 1790 farmhouse and a barn with a stream running through it, where the milk was kept cold. "I always had a house in the Hamptons, and I wanted to have a farm," Imber says. Now he's trying to figure out why he has holes in his arugula crop, some of which might be served for dinner along with game he shot at Mashomack, where there is no shame in blood sport.

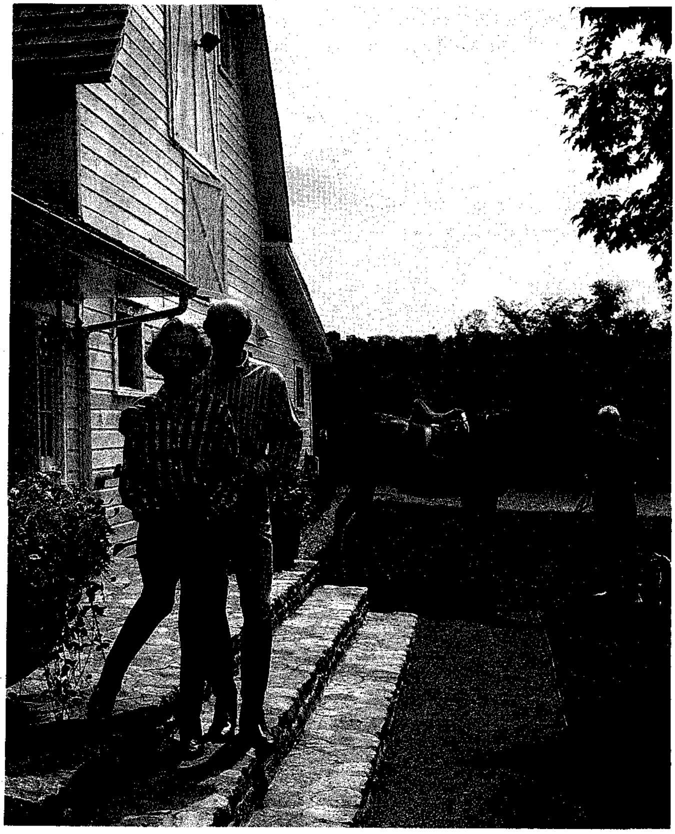
"It's interesting," says Imber. "I was brought up in an intellectual, bookish family, very citified. Guns were just unheard of. But up here, shotgun sports are delightful pursuits, and some form of bird shooting or hunting will always take place." Imber loves the reverse snobbery and whimsy of Mashomack, with its hand-painted wallpaper showing a European artist's idea of American colonial life: Indians dressed as if they'd come from Delhi, and blacks and whites wearing similarly elaborate Victorian garb, as if they were one big happy family. "It's genuinely eccentric—a down-at-the-heels old house, and you walk in through the kitchen," he says. "It's quite bizarre, everything that the tarted-up restaurants of New York aren't."

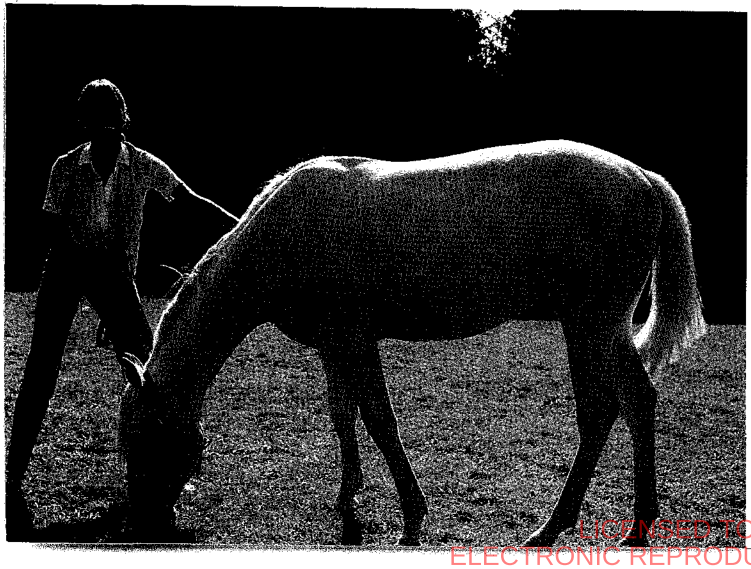
In the Hamptons, Imber had been close to advertising maestro Jerry Della Femina and his wife, former newscaster Judy



ABOVE: FARNHAM COLLINS AND MEMBERS OF THE MILLBROOK HUNT STAFF EXERCISE THE HOUNDS. RIGHT: "YOU HAVE TO LIKE SIMPLE THINGS," SAYS MASSIMO FERRAGAMO.

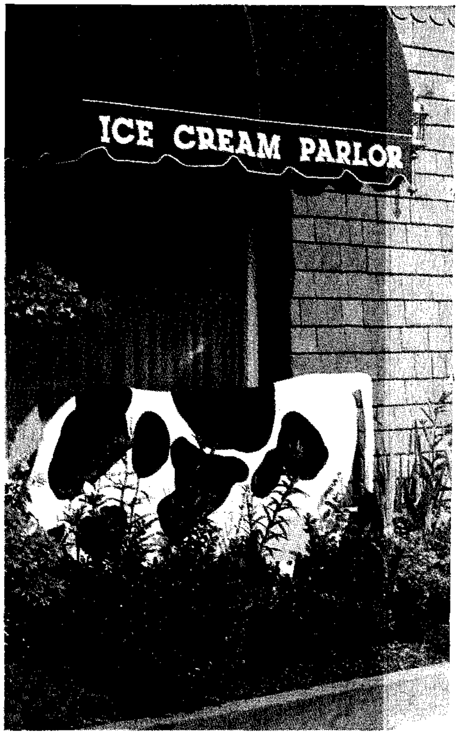






LEFT: MARY TYLER MOORE WITH HER AMERICAN CREME ALBINO, JOHN. ABOVE: BARBARA AND DONALD TOBER AT YELLOWFRAME FARM.

THE FARMER'S MARKET IS A SATURDAY ATTRACTION.



AT JAMO'S ICE-CREAM PARLOR, THE BA

Licht, and persuaded them to keep him company in Dutchess County. "The appeal is to get lost, to disappear," says Della Femina, who bought the 136-acre Tymor Farm, next to the Clove Valley Rod and Hunt Club, in 1987. "I'm not going to run into 50, 75, 100 people I know in the course of the weekend. I can just sit and listen to the hunters.

"Millbrook is getting trendy," he says, "but I don't know another place in the world that's more beautiful. It's Currier & Ives. You fall in love visually. And you say, 'Wouldn't it be terrible not to live here?' And the best corn in the world comes from Wingdale."

Some people discover Millbrook serendipitously, with no interest in being on the cutting edge of cachet. "We came up here because of an ad in the *Times,*" says Judith Rossner, who wrote *Looking for Mr. Goodbar.* She and her companion, Stanley Leff, bought a 100-year-old house a year ago. "We didn't know the whole business about this horsey, Waspy town—the stuff we got teased about later. I was on a horse once when I was eleven years old, and I've never been on one since."

Rossner gardens and cooks, and since she was a co-chairwoman of Westpride, the community group that fought the plan for Trump City, she will probably not be attending the same parties as the Trumps. "In my early years in Sag and East Hampton, people would say, 'God, how can you stand the social stuff?' " she says. "I worked alone all day. I was delighted to see people every night. But the social stuff wears. If I have any problem with the area, it's how far it is to a good movie."

The movie house, and the hotbed of Saturday-night activity, is a 418-seat "triplex" in the old grange hall in Millerton, where Tim Zagat rents a nineteenth-century farmhouse. "We think Millbrook is the past, and Millerton is the Millbrook of the present," says Zagat. "We're all very separatist." Zagat, who publishes the dining and travel guides that bear his name, drives up to Rhinebeck when he wants haute cuisine. "But most of us are sort of restauranted out by the time we go to the country," he says. "This is one of the few places where, when you get away, you get away from it all, and you're not into the whole New York–orbit stuff. The Hamptons is just like moving the East Side out to the beach, and all you're doing is sitting in traffic on the Long Island Expressway. All the way up here is pretty."

With the current influx of new money, can $18-per-pound chicken salad be far behind? "There may end up being that kind of stuff," says Zagat. "I've noticed that parties are getting more and more fancy. I went to a cocktail party in blue jeans and found people in tuxedos one summer night. But the predominant taste in life, at least for the present, is for simplicity."

THE ITALIANS SEEM TO look at Millbrook and see Tuscany, the English see the Cotswolds, and the French see Burgundy. "We were in the Hamptons for two summers," says Provence co-owner Patricia Jean, "and Michel kept saying, 'I want cow hills—*montagnes de vache.*' I ride, and I got tired of riding around in a circle. One day, we were driving along the Taconic, and Michel said, 'This is what I'm looking for.' " The couple bought an 1850 Greek Revival farmhouse and have considered opening a Millbrook restaurant for the area's wealthy residents, who don't have much of a local selection. Sunday brunch is available at Allyn's, in the old Methodist church in Lithgow. The village has the China Chinese restaurant and the Millbrook Town House (Lions Club meetings on Wednesday nights), and

MILLBROOK'S MOMENT

HAMILTON Meserve says that Millbrook reminds him of the "small town" of his youth: Beverly Hills in the forties.

VORS ARE BIG.

Copperfield's on Route 44 serves French dip. "I bet you haven't seen one of those on the menu for a long time," says Patricia Jean.

"People always say, 'Let me know if you want to do something—we need a good restaurant up here.' We've tossed it around, but we had a restaurant in the south of France in a little village where everybody took a vacation, and we thought they really needed a good restaurant. But they didn't, because they stayed home and cooked, and I feel that's the way with Millbrook."

"Restaurant? How do you spell that?" jokes Massimo Ferragamo. "The most common thing is teamwork in the kitchen. You have to like simple things." Some hill-toppers may still be wary of newcomers like Ferragamo, but he insists that Millbrook can accommodate both his vintage European cars and the horse-drawn carriages that some locals still drive. "If someone could be disturbing to the community, those are fears that really don't materialize. They could be there, and the place is so big that you wouldn't know."

"This is a real closed community," says jewelry designer Barry Kieselstein-Cord, who bought Fox Gate after being introduced to the area by designer Cathy Hardwick. "Even for the people who live in this town, it's closed—they have their privacy. If you show a commitment to the pursuits of the community, if you are an attractive person—which means that you are an intelligent and caring person—I think perhaps you will be absorbed over a period of time.

"I have discouraged a lot of people from coming up here," Kieselstein-Cord says, "and the few that have slipped through usually came up and rented and said, 'I don't get it,' and left in a year. A few of them were foolish enough to buy, and these are people who will never really be accepted, because their interests do not run parallel to the community."

One who has had no problem fitting in is Hamilton Meserve. After a career in international banking, he became the publisher of the *Millbrook Round Table* when he decided that he, too, wanted to wake up on a farm. "The day I was cleaning out my desk at Citibank, the broker called and said, 'I've got your cows,' " Meserve recalls. He says Millbrook reminds him of the "small town" of his youth: Beverly Hills in the forties. (His mother was Margaret Hamilton, the Wicked Witch of the West.) One day, after he had written an editorial about the hostages in Tehran, he was asked by the composing room to fill a few extra inches, so he urged readers to buy Girl Scout cookies. "The next day," Meserve says, "I'm walking down the street, and a guy comes up and says, 'That was a great piece you did.' And I said, 'Well, I've been to Tehran,' and he said, 'No, no, the Girl Scout cookies.' "

Living in a small town means walking down the main street and waving to your neighbors but also respecting their privacy, even (perhaps especially) if your neighbor is Mary Tyler Moore. "I will go so far as to see that the T-shirt I'm wearing is an appropriate color for the shorts or the jeans," says Moore, "and that's about the extent of my nod to fashion up here. We don't do cocktail parties, and we don't ride to hounds, and we don't go beagling. I fell off an English saddle and broke six ribs, and that's why we ride Western, so we're not close to anybody up here.

"I like getting my hands into the earth, and I am now covered with a case of poison ivy, but that's part of the price you pay for really being in the country." Moore's property even includes a tree house—the kind with a ladder you pull up after you—that was built for the children of previous owners. Communing with nature is so good for the soul that, she says, "I am almost talking to the trees. I can get so angry at the thought of development. In New York, we are these Democratic liberals who, once we get to Millbrook, suddenly become very Republican and say, 'No, no, no, don't come near us with affordable housing. Let us be constantly in the shade of a great old walnut tree, and don't change that stream, and leave that pond alone.' "

Moore is one of the few people who know how to answer the question "Where do you get wet?" "There are probably three pools in Millbrook," says Kieselstein-Cord. "You could stand under a garden hose, or you jump in your pond, which is what I do." His desire for the beach has paled, he says, "because there's so much more going on here. Fall is gorgeous, and in the winter, we can ski on the trails, and then it's the mud season, and if you're lucky enough to have a swamp on your property, you can watch skunk cabbage and ferns pop up their heads."

NOT EVERYBODY GOES in for swamp watching, which may explain why Andrew Stein's house is back on the market and Jerry Della Femina is giving up Wingdale corn to open a restaurant in East Hampton. "Millbrook was an enclave of the rich before any of the nouveaux riches found out about it," says Barbara Milo Ohrbach, who bought a carriage house with her husband, Mel, of the Ohrbach's-department-store family, and transplanted their Cherchez shop from Lexington Avenue to the old Millbrook post office. "I think some people will come up for one season or one day or maybe one hour and find it's not all they thought it was going to be, and some people will stay for a lifetime. You don't see Mary Tyler Moore sitting in the delicatessen. People buy a big piece of property so they can stay home. You want excitement? Go to Poughkeepsie."

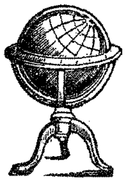
THE MILLBROOK DINER, A LOCAL LANDMARK, BY NIGHT.

Tickets are still available for the August production of *The Sound of Music* by the local theater group, and you may find yourself sitting next to Blaine and Robert. Just don't expect to see Mary Tyler Moore. She'll be in her tree house.

The Right Course

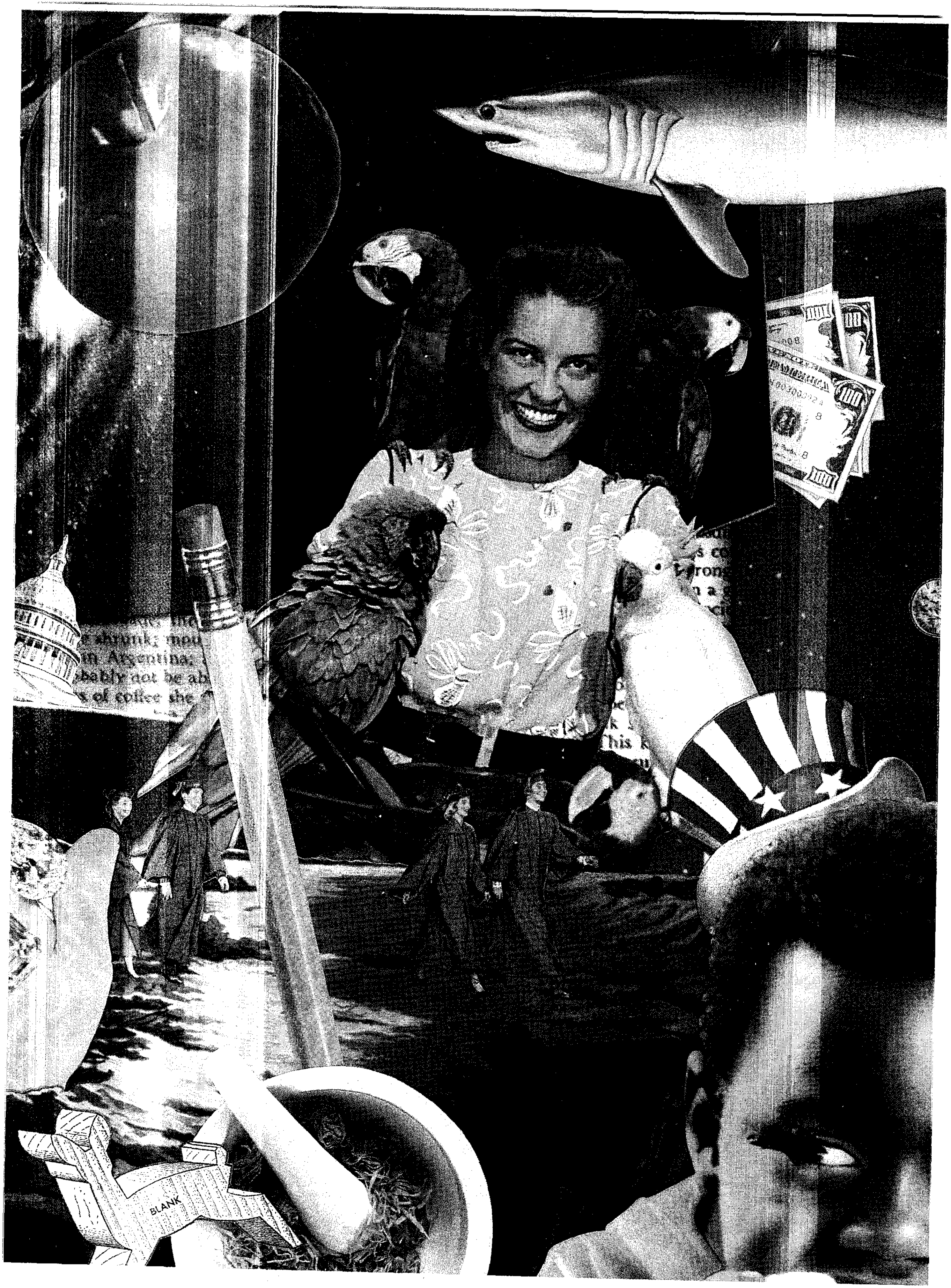
ADULT EDUCATION 1992

BY MARILYN WEBB



beginning to think about dusting off those mental cobwebs—maybe taking a course in the fall? Here, winnowed from thousands of offerings in the continuing-education catalogues of 100 local colleges, are the 27 courses that sound most stimulating to me. Classes in astronomical art, plant and animal preservation, how the dinosaurs became extinct, and the future of the rain forests abound, because planet Earth is on everybody's mind. But maybe you're more interested in the great perennials: How do you earn money

ILLUSTRATED BY JOHN CRAIG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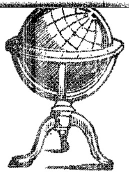


Maps are dry and factual, right? Wrong. Learn just how subjective they are. Or hear a passel of passionate theorists give their latest ideas on the assassination.

in the nineties? What's the future of feminism? And (featuring noted conspiracy theorists) Who killed JFK? Or, if these issues aren't for you, bone up on the arts, from Bard (as in Shakespeare) to Bird (as in Charlie Parker). Or try your hand at the kind of down-home crafts (like whittling) they have "in a place called Hope."

Whatever your choices, this promises to be a lively fall. *Bonne chance!* (And if you don't know what that means, take a French class—NYU alone offers courses in 30 different languages.) For registration information, see page 54.

EARTHWATCH

SPACE-STRUCK

IMAGINE A LANDSCAPE PAINTING OF Mars—all red, with huge craters, with volcanoes taller than Everest. Or a painting of Jupiter—rings glowing like those golden arches. That's the kind of scenery Dennis Davidson focuses on in his studio-painting course at the American Museum–Hayden Planetarium.

These landscapes aren't entirely imaginary. They're "informed," Davidson says, by the tens of thousands of images and photographs that have been collected over the past 25 years by satellites and other space probes. His class is called "Introduction to Space Art."

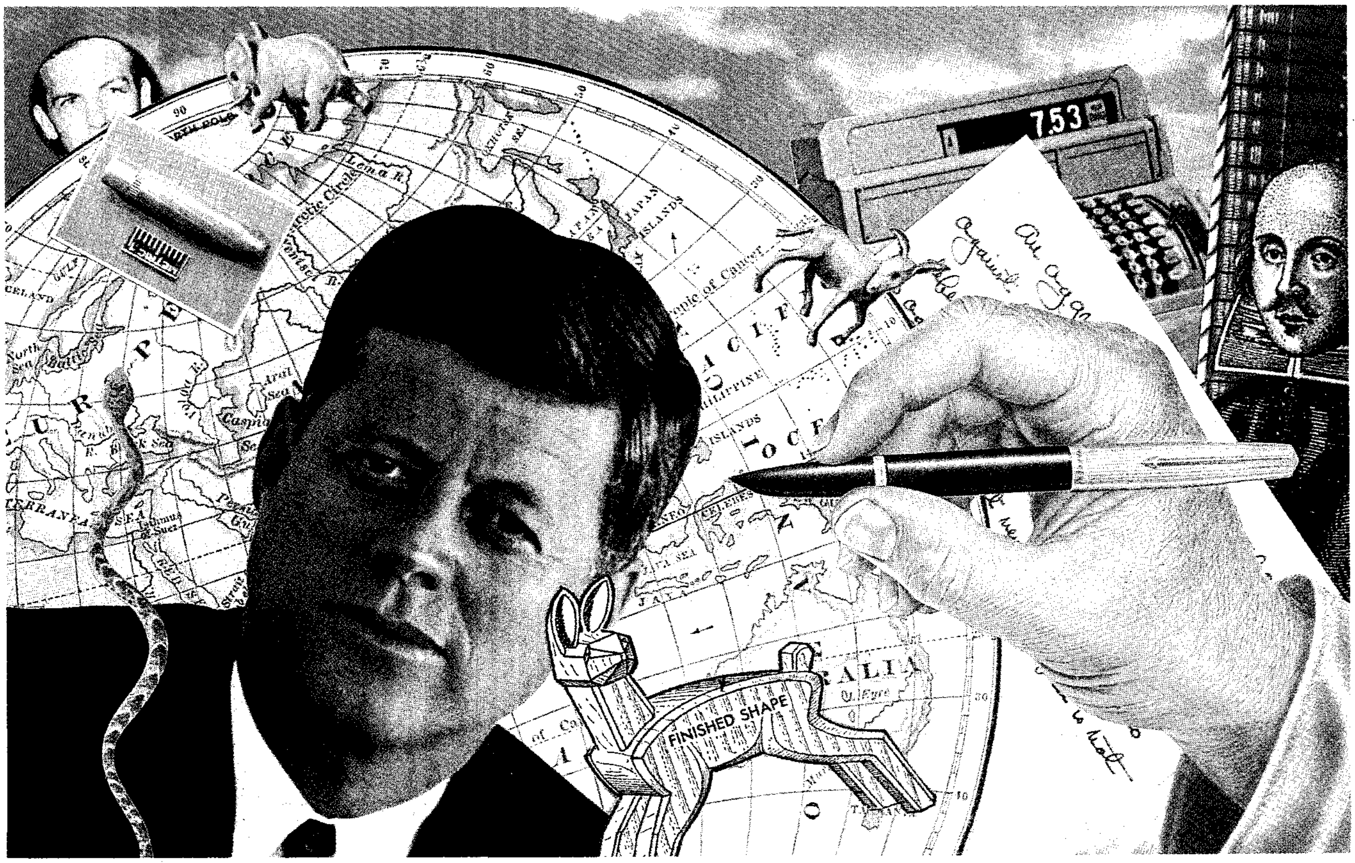
"We recently featured 40 space artists' work here in the museum," Davidson says. "This kind of art is related to nineteenth-century American landscape painting. Only here, instead of imagining the New World, we're talking about Mars or Venus, and we have the technology to tell us what they look like. I think this sort of painting will grow as people think of other planets as real places." Davidson will demonstrate drawing and painting techniques in acrylic, gouache, pen and ink, and airbrush and show students how to do the research—how to access the museum's computerized visual information, gathered by space probes and stored by NASA or the Jet Propulsion Laboratory. He'll talk about the history of space art, about the ecological destruction that shows up visually in photos of Earth, and about the work of the artists who belong to the International Association for the Astronomical Arts.

"We'll also learn about places to go on this Earth that resemble other planets," Davidson says. "Death Valley, Iceland, the Volcano National Park in Hawaii—any region with glaciers or volcanoes or deserts gives you a visceral sense of what it would be like to be on Venus or Mars. Some artists even go wearing rose- or red-tinted glasses to give a sense of what it would look like on Mars." Davidson can guide you to one of many sketching trips to planetary spots he organizes through the museum. This fall's class, limited to fifteen students, is the start of a three-part course that continues throughout the upcoming school year.

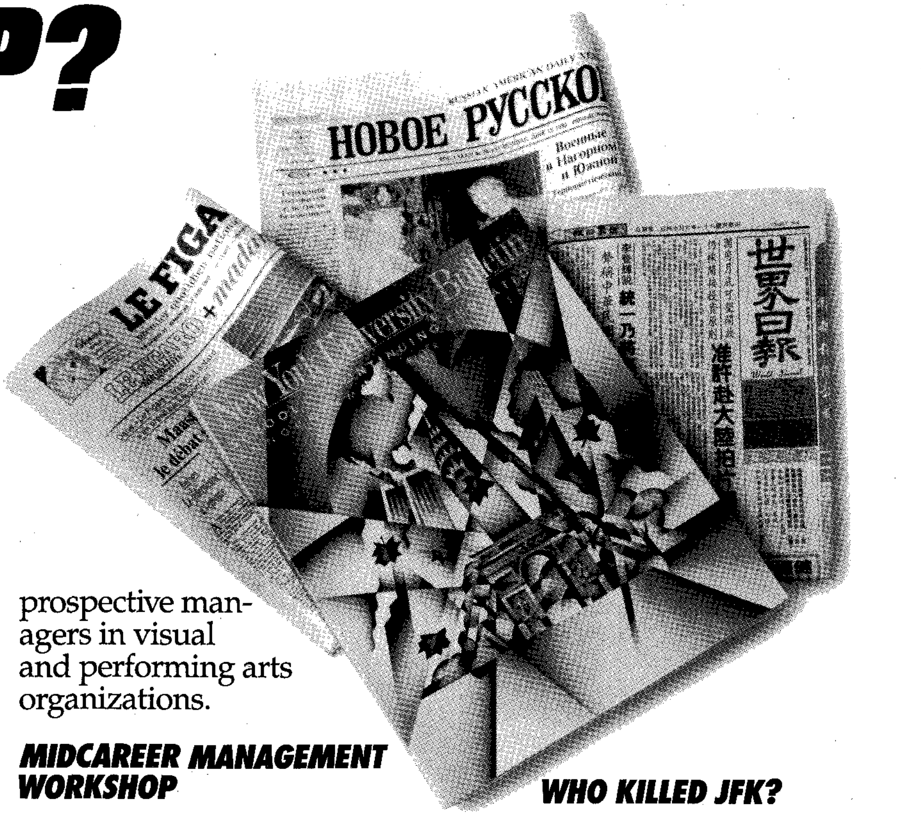
"Introduction to Space Art" meets at the American Museum–Hayden Planetarium on five consecutive Wednesdays from 6:30 to 8:40 P.M., starting September 30. Fee: $75. Students must bring their own supplies; at the first session, they'll sketch.

LOVE BITES

MYTHS ASIDE, NOT MUCH is known about sharks—except that they apparently really get off on rough sex. "We've seen the *signs* of tough love," says Paul Sieswerda,



THE WORLD KEEPS CHANGING. HAVE YOU KEPT UP?



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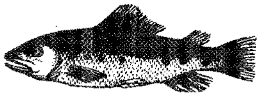
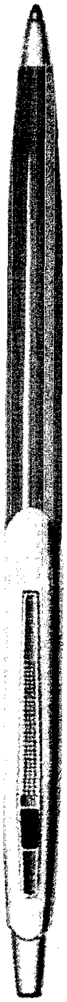
Let chef David Bouley show you how to do traditional French cooking that "passes completely the stage of cream and  butter." Or let an expert teach you ice-dancing.



curator at the New York Aquarium for Wildlife Conservation in Coney Island. "They batter each other, I guess, with bite marks. So we know they're trying to mate, and we know a little bit about how, but we'd like to know when mating season is, how long it takes for reproduction to occur, what kind of light they need, what kinds of conditions must be maintained in the ocean so they don't become extinct." Surprisingly, even though some sharks have been at the aquarium for 30 years, there's never been a live shark birth there.

Most of the 250 species of sharks aren't dangerous, Sieswerda says. The problem is knowing which are and which aren't. And since humans are just beginning to explore the oceans, knowledge about sharks is pretty primitive. One way you can learn more is to take a behind-the-tank tour of the fifteen-shark exhibit at the aquarium, hear one of Sieswerda's lectures, and follow him as a shark meal is prepared and the hungry little mouths are fed.

The New York Aquarium's class will be held on Saturday, November 7, from 1 to 3 P.M. Fee: $11.50, or $8 for Zoological Society members. Reservations are required.

ANIMAL HOUSE

THOSE NOT INCLINED TO WATCH sharks eat might savor a meal themselves while wild things look on (and get some chow, too) at the Central Park Zoo. One can have "Breakfast With the Birds" (my favorite!) or picnic during the zoo's "Lunchtime Lectures."

On two Saturdays, October 3 and January 16, from 8 to 9:30 A.M., you can munch a Continental breakfast in the Tropic Zone (a simulated rain forest) with the bird keeper and 30-odd magnificent Central and South American, African, and Asian species of brilliantly colored birds. "There are more species in the rain forests than any other place on Earth," says zoo instructor Mark Testa. "They're known for species richness and diversity. As the forests are destroyed, most of the species you'll see in this class will be destroyed, too. Some migrate, so even birds that are in New York for the summer spend most of the winter there. It will have an impact all over the world."

"Lunchtime Lectures" are held Wednesdays from 12:30 to 1:30 P.M., and the listeners get a box lunch. On October 14, the lecture is on otters; on October 21, on snakes; on October 28, on bats (for Halloween). Classes meet at the Zoo School, near the park entrance at 64th Street and Fifth Avenue, for the lecture and lunch, then proceed to the animal areas..

The Central Park Zoo's "Breakfast With the Birds" classes are $22 each, including the Continental breakfast. The fee for "Lunchtime Lectures" is $22 for one lecture or $60 for the series of three (box lunches included). There's a discount for New York Zoological Society members.

MAP TIME

MAPS ARE DRY, STRAIGHTforward, *objective*, right? Wrong. Consider Saul Steinberg's famous map of the U.S. (featuring New York City, Los Angeles, and hardly anything in between). "All maps are like that," says Lucy Fellowes, co-curator of both the upcoming Cooper-Hewitt museum exhibition "The Power of Maps" and the lecture series "The Topography of Maps." "Maps aren't neutral. They are all presenting information from a certain point of view. And that goes from which way is up to what's included and what's not."

Denis Wood, professor of design at North Carolina State University and co-curator of the exhibition, says maps are instruments of social power. "With the advent of writing, mapmaking, and social culture, the world acquires boundaries, territories, precincts—things that don't exist outside of maps," he says. "So you are connected with your obligations and privileges through a map, and it is also a system of social control."

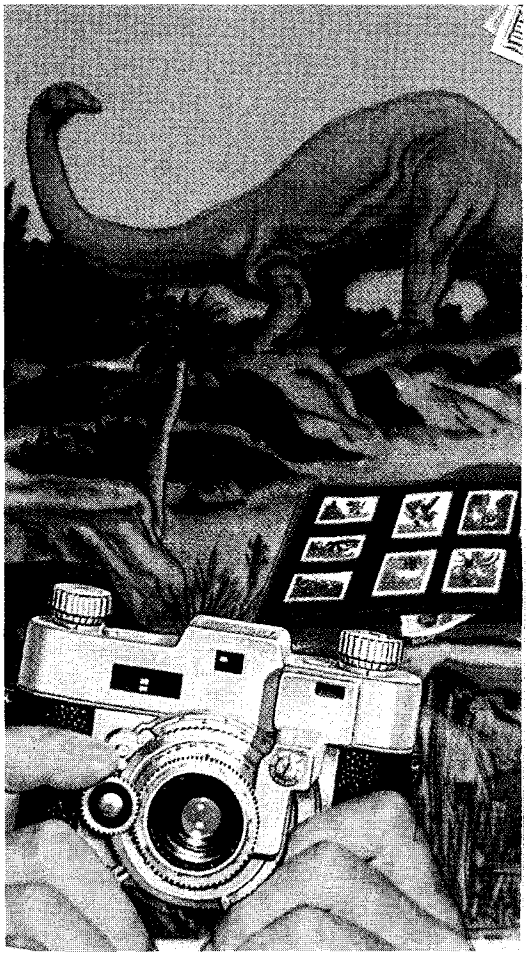
Wood's lecture, "The Power of Maps: Legitimation, Intimidation, and Subjugation," is part of the museum's series. There are maps, for example, that show the status of abortion law in various countries, maps showing where women have particular basic freedoms, maps of highways, but rarely maps of where highway deaths have occurred. "Every map that's made," he says, "is the product of the view of its maker."

To find out what he means, see the exhibition, which runs from October 6 to March 7 at the Cooper-Hewitt, or sign up for one of the many workshops on maps at Cooper-Hewitt given this fall. Or register for the "Topography of Maps" lectures, from 6:30 to 7:30 P.M. on eight weekdays, starting September 30. Fee: $95 for the series, or $15 apiece (members and students get discounts).

PETAL PUSHERS

IN MOST COUNTRIES OF THE WORLD, people have traditionally used plants for medicinal purposes. Indeed, even in our country today, 121 prescription medicines come from plants, and more than a third of these are from tropical rain forests.

The New York Botanical Garden, heeding the alarm about the disappearance of the tropical forests, is working with researchers in Belize and other countries, collecting, storing, and preserving not only the species of plants that are being destroyed but the oral traditions about, and knowledge of, herbal medicine. Ix Chel Tropical Research Center in Belize has collaborated with the garden in setting up an impressive replica of a traditional healer's thatched



house on the Botanical Garden's grounds and surrounding it with 120 healing plants and herbs. It simulates the house of the healers where Belizeans get their primary health care.

In conjunction with this exhibit, "Green Treasures: Useful Plants of the Tropical Rain Forests," the garden will hold a four-part symposium—"Healing Plants: Myth, Magic, & Medicine"—this fall, with traditional healers from Belize, China, Polynesia, and North American Indian tribes. Also attending will be American scientists doing clinical trials with medicinal plants, hoping to find new pharmaceuticals, especially those that can help in treating cancer.

"Eighty percent of the world's population utilizes medicinal plants as drugs for primary health care," says James McChesney, a symposium speaker and director of the Research Institute of Pharmaceutical Sciences at the University of Mississippi. "Plants were out of fashion in developing new pharmaceuticals, but now they're coming back, because we're able to do research with them in a more sophisticated fashion. We're going back to the future!"

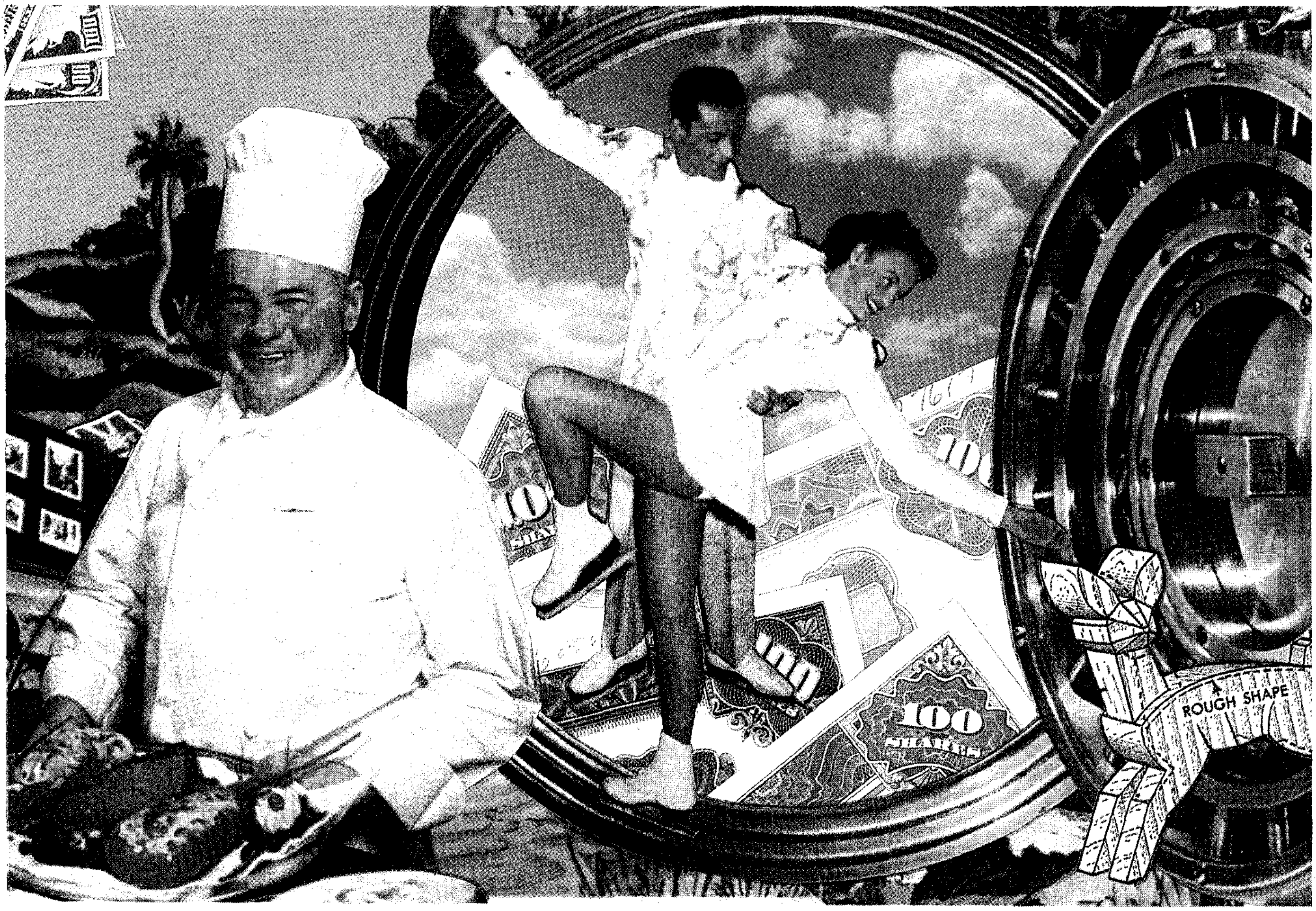
"Healing Plants: Myth, Magic & Medicine" will be held on Friday, September 18, from 9 A.M. to 4 P.M. at the New York Botanical Garden. Fee: $98. Workshops follow: "Belizean Healing Herbs" (Saturday, September 19, from 9 A.M. to 1 P.M.; fee, $48); "Chinese Healing Herbs" (September 19, from 2 to 4 P.M.; fee, $24), "Native American Healing Herbs" (September 20, from 10 A.M. to 1 P.M.; fee, $36), and "The Healing Art of Aromatherapy" (September 20, from 2 to 5 P.M.; fee, $36). Botanical Garden members get discounts.

DINOSAUR WARNINGS

WARS WITHIN THE SCIENTIFIC community over who owns the rights to dinosaur fossils threaten to become as vicious as the newest dinosaur discovery—"superslasher"—must have been. But that's probably no surprise to Paul Olsen. "Studying dinosaurs," he says, "you get to learn something fundamental about the way the world works." At Columbia University's School of General Studies this fall, Olsen teaches one of the more popular courses around—"Dinosaurs and the History of Life." One of the good things about living in New York is that while you're taking this class, you can view the first in a series of new dinosaur exhibitions at the American Museum of Natural History. In this one, a barosaurus mom stands ready to stomp a pack of carnivorous allosauruses poised to attack her baby. Ah, the ways of the world.

People usually think of dinosaurs as cute, Olsen says. But studying them now may be critical to our own survival. It would be instructive to know why they died out, since we may be putting ourselves in similar jeopardy. The most current explanation is that a huge asteroid hit earth around 65 million years ago, smashing into a site near the Yucatán that was then underwater. The crash impact was 10,000 to 100,000 times greater than the power of the combined U.S. and (former) Soviet Union's nuclear arsenals. According to the theory, the asteroid hit limestone and vaporized it, sending huge amounts of carbon dioxide into the air and creating a greenhouse effect. So much dust was thrown into the atmosphere that a black cloud blocked the sun, preventing photosynthesis and eliminating vegetation for nearly a year. The Earth, which had been almost totally tropical, was plunged first into freezing temperatures because the dust blocked the sun; then the greenhouse effect produced a warm climate. Dinosaurs, which had been the dominant and most successful life form for 135,000,000 years, died from starvation and freezing. Today's birds are the direct descendents of the smallest of the dinosaurs; only the tiny ones survived, because they didn't need much to eat.

Our continued use of fossil fuels is throwing up carbon dioxide and producing a similar effect, Olsen says. "There is a lot to learn from the time the dinosaurs died," he says. "It's a natural experiment we could never repeat."



"Dinosaurs and the History of Life" meets at Columbia University for fourteen weeks of lectures on Tuesdays and Thursdays from 2:40 to 3:55 PM. and for lab Tuesdays or Thursdays, from 4 to 7 P.M., starting September 8. Fee: $1,016, plus a $27 student-activity fee.

SOCIAL STUDIES

PROBABILITY THEORIES

MARY PEROT NICHOLS, former city editor of the *Village Voice* and past president of WNYC, is spending her summer reading the 26 volumes of the Hearings Before the President's Commission on the Assassination of President Kennedy, as well as the Warren Commission Report, to prepare for the course she'll be teaching at NYU, "Who Killed JFK?"

"This is the crime of the century," she says. "I want people to be skeptical about everything they read unless it's tied to documentation or testimony under oath. But if you do decide that Oswald did it alone, will your friends still speak to you?" Nichols's guests cover most of the assassination-lore bases; among the speakers are Mark Lane (who argues in his new book, *Plausible Denial,* that the CIA did it); John H. Davis, author of *Mafia Kingfish* (he says the Mafia did it); possibly, Bernard Gavzer (a former AP reporter who spent seven months researching the information in—and disputing—Lane's first book, *Rush to Judgment*), Dan Rather; and (possibly) Oliver Stone.

Nichols is now halfway through the volumes—and confused. "I can't figure out how they would have gotten Oswald into the Book Depository if it was a conspiracy," she muses. "A friend of Mrs. Paine—the woman Marina Oswald once stayed with—got him the job there. So the whole neighborhood would have had to be involved. But the plot thickens."

Mark Lane's latest thesis is among the newest twists. "In a 1985 Florida trial, *Hunt* v. *Liberty Lobby,* a jury concluded the CIA killed Kennedy," he claims. You can read all about it in *Plausible Denial,* or you can take Nichols's NYU class. "One witness says she went from a CIA safe house in a two-car caravan to Dallas," Lane says. "I have videotapes not seen before of her and one of the men in the caravan." Stay tuned. He's bringing his videos to class.

"Who Killed JFK?" meets at NYU on eight Thursdays from 6:10 to 7:50 P.M.,

How to Register

■ **American Museum–Hayden Planetarium,** Central Park West at 81st Street, New York, New York 10024. For information or a catalogue, call 769-5900. Register by mail two weeks before the class, or in person the night of the class, if there's still room. No credit cards.

■ **Borough of Manhattan Community College, Office of Continuing Education,** 199 Chambers Street, seventh floor, Room S763, New York, New York 10007; 346-8350. Register by mail (call for catalogue), by phone, by fax (346-8343), or in person from 8:30 A.M. to 6 P.M. Monday through Friday from August 19 till the class is filled. M.C., V.

■ **Central Park Zoo,** 830 Fifth Avenue, at 64th Street, New York, New York 10021-7095. For information, call 439-6538. No credit cards.

■ **Columbia University School of General Studies,** 303 Lewisohn Hall, Broadway at 116th Street, New York, New York 10027; 854-3331. Register in person September 1 to 3 from 10 A.M. to 7 P.M. or September 4 from 10 A.M. to 4 P.M. There's a onetime application fee of $35. M.C., V.

■ **Columbia University, Graduate School of Journalism's Magazine Career Institute,** Room 705, Journalism Building, Broadway at 116th Street, New York, New York 10027; 854-3861. During the first week of September, call for an application; mail it back with a $20 application fee.

■ **Cooper-Hewitt National Museum of Design,** 2 East 91st Street, New York, New York 10128-9990. For registration and information, call 860-6321. You can register until the date of the program (if the classes are not filled). A.E., M.C., V.

■ **International Center of Photography,** 1130 Fifth Avenue, at 94th Street, New York, New York 10128. Register by phone (860-1776), by fax (360-6490), or in person Tuesday to Friday from 11 A.M. to 5 P.M., from September 2 until (if there are still vacancies) the first day of class. A.E., M.C., V.

■ **The Juilliard School Evening Division,** 60 Lincoln Center Plaza, Broadway at 65th Street, New York, New York 10023-6588. To get a catalogue, call 799-5040 and leave a message. You can register by mailing in the form in the catalogue (the letter must be postmarked by September 14), or register in person September 9, 10, or 11 from 4:30 to 7:30 P.M. A.E., M.C., V.

■ **The Metropolitan Museum of Art,** Fifth Avenue at 83rd Street; 570-3949. The three Public Lectures on Magritte are free with museum admission. The two Subscription Lectures on Magritte, which include the Spitz lecture, cost $20 each. Call Artcharge, 570-3949. The concert of Surrealist music at Avery Fisher Hall costs $12 to $30. Call the American Symphony Orchestra, 517-1693, or buy tickets at Avery Fisher Hall.

■ **The New School,** 66 West 12th Street, New York, New York 10011; 229-5690. Register starting August 24: in person through October 2 (call for hours); by fax (229-5648; use the form in the New School bulletin) through September 11; by phone (229-5690) Monday through Friday from 9:30 A.M. to 5 P.M. through September 11; or by mail (use the form in the New School bulletin; the letter must be postmarked by September 11). There's a registration fee of $20 for the first course; there's no further registration fee if you take additional courses. M.C., V.

■ **New York's Aquarium for Wildlife Conservation,** New York Zoological Society, Surf Avenue and West 8th Street, Brooklyn, New York 11224. To register, call (718) 265-3455. M.C., V.

■ **New York Botanical Garden,** 200th Street and Southern Boulevard, Bronx, New York 10458-5126. Register by phone (718-220-8747), fax (718-220-6504), or mail, starting now. Or register in person at the Watson Building, room 307, Monday through Friday from 9 A.M. to 5 P.M., starting now. M.C., V.

■ **New York University, School of Continuing Education,** New York University, 100 Washington Square East, New York, New York 10003; 998-7080. Register in person from September 14 through September 26; by phone (998-7171; you need to know the number of the course) or fax (995-3060) from August 3 to September 18; or by mail (letters must be postmarked by September 16). A.E., M.C., V.

■ **The 92nd Street Y,** 1395 Lexington Avenue, New York, New York 10128. To register, call Y-Charge, 996-1100. Registration runs from now until the class fills. A.E., M.C., V.

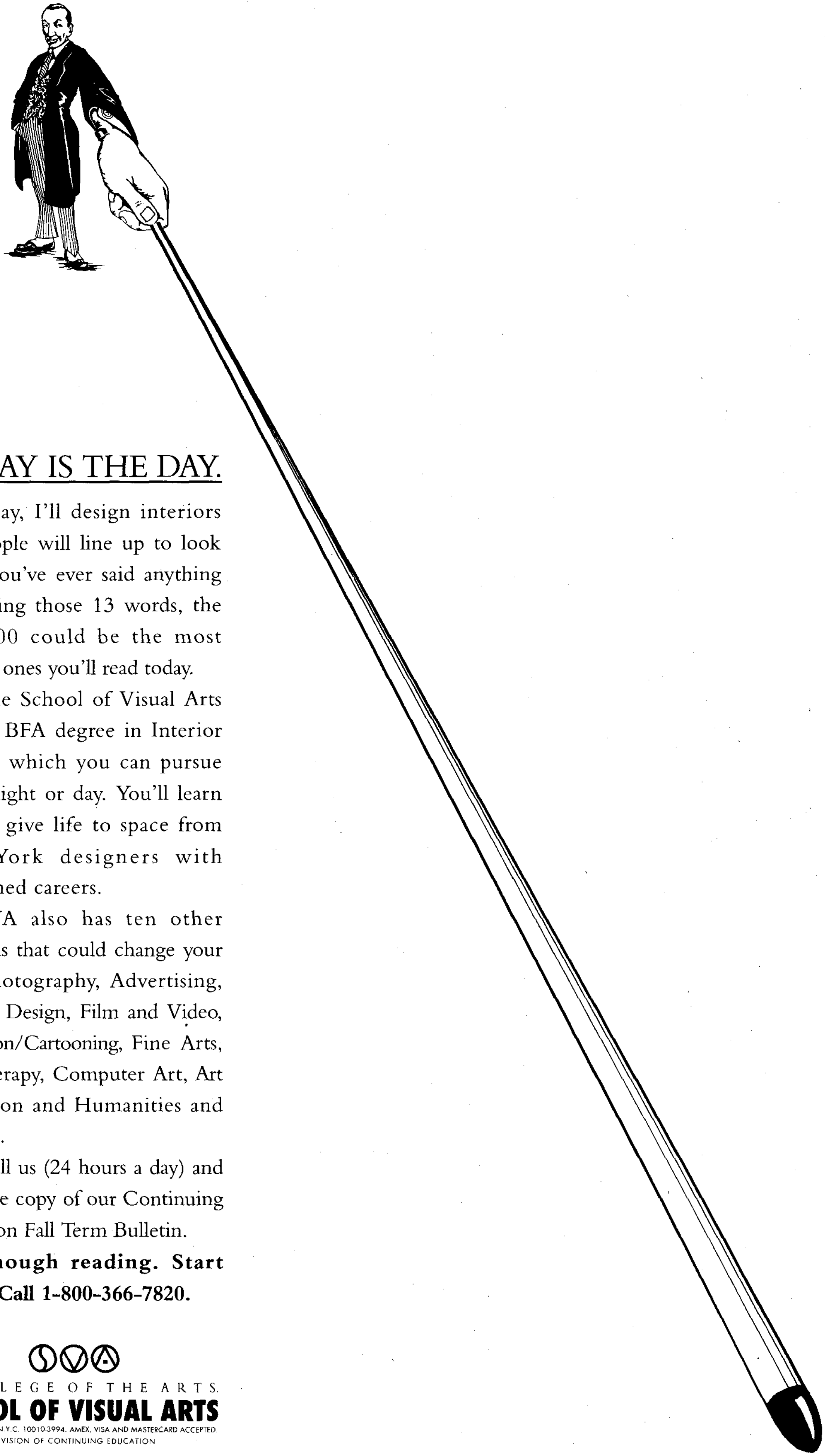
■ **Queens College, Continuing Education Program,** Kiely Hall, 65–30 Kissena Boulevard, Flushing, New York 11367. Register by phone (718-997-5700), fax (718-997-5723), or mail from August 15 till the course starts, or in person (call for hours). A.E., M.C., V.

■ **Sky Rink,** 450 West 33rd Street, sixteenth floor. Register through the New School.

□ **Sotheby's Educational Studies,** Ann Starnbach, Registrar, 411 East 76th Street, New York, New York 10021. For registration and information, call 606-7822. No credit cards.

■ **The Writer's Voice, West Side YMCA,** 5 West 63rd Street, New York, New York 10023. Register by phone (875-4124) Monday through Friday from 1 to 7 P.M., by mail (call for the registration form), or in person Monday through Friday from 1 to 7 P.M.; registration runs from now until the class fills. A.E., M.C., V.

■ **YWCA of the City of New York,** 610 Lexington Avenue, at 53rd Street, New York, New York 10022; 755-4500. Register starting August 17 in person (call for hours), by phone (751-3335 or 308-5673) until classes are filled, or by mail (which must be received at least a week before the class starts). A.E., M.C., V. ■



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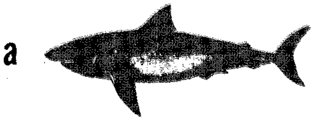
Whether you need basic training or sophisticated advice, these investment courses should be of help. And, for fun, how about a  behind-the-shark-tank tour of the aquarium?

starting October 1. Fee: $205, plus a $20 onetime registration fee.

TACKLING THE TRICKY ISSUES

“THEY CAN’T COME TO JUST ONE class,” Ed Koch says firmly. “They have to come to all three.” His NYU course, “America at the Crossroads—Critical Issues for the Nineties,” promises to be peppery. “In the first session, I’m going to talk about the problems we face in relation not only to white racism but to black racism—the racism that occurred when the black community wouldn’t let Korean stores operate, and the pogrom that occurred in Crown Heights,” the former mayor says. During the next two classes, he’ll also cover “Education and Health” and “New Global Economic and Political Challenges,” no doubt in roughly the same in-your-face way. Is he going to talk about his own agenda for New York? Nope. “I’m limiting myself to just these three issues.”

“America at the Crossroads—Critical Issues for the Nineties” meets at NYU on three Fridays, October 30, November 20, and December 18, from 8 to 9:30 P.M. Fee: $55, plus a onetime $20 registration fee.

LAST RESORT

“THE SUPREME COURT HAS never been totally free of political influence,” says Lois Waldman. “The problem is, at this point it is being used as an important election issue. Justice Blackmun is 83 years old, and *Roe* v. *Wade* is in jeopardy.”

In her NYU course “The Supreme Court: Decisions That Shape America,” Waldman, co-director of the legal department of the American Jewish Congress, will look at how, throughout American history, the times have shaped the Court’s critical decisions.

“Every political generation has presented some key issues to the Court for resolution,” she says, “whether it was *Brown* v. *Board of Education* [1954], *Gibbons* v. *Ogden* [1824, reinforcing the power of the federal government vis-à-vis the states], *Plessy* v. *Ferguson* [1896, upholding state-sponsored racial segregation], *Dred Scott* [1857, upholding the legality of slavery in the territories], or the *Casey* decision [rendered this past June, allowing some restrictions on abortions]. Today, as the Court seems poised to overrule *Roe* v. *Wade*, questions are also being raised about the confirmation process in light of the Clarence Thomas hearings.”

“The Supreme Court” is a ten-week overview of the Court’s history and its place in American politics. Classes meet on Tuesdays from 6:35 to 8:15 P.M., beginning October 13. Fee: $230, plus a $20 onetime registration fee.

FEMINISTS OF ALL BRANDS

GLORIA STEINEM, ARGUABLY THE best-loved feminist leader (at least since the publication of her book *Revolution From Within*), who has stayed true to the cause since she co-founded *Ms.* twenty years ago, will appear this fall in “About Women,” a five-night series of lectures at the 92nd Street Y. On Wednesday, September 30, she’ll moderate a discussion, “The Third Wave of Feminism,” with panelists Susan Faludi, author of the best-seller *Backlash;* Naomi Wolf, who wrote the best-selling *The Beauty Myth;* and Gail Ward, a dancer and choreographer who leads groups for young women at the Foundation for African-American Women. On Thursday, October 8, Camille Paglia, who stirred up feminist controversy two years ago with her best-seller *Sexual Personae,* will discuss her newest work, *Sex, Art and American Culture,* to be published in September. “My brand of feminism is totally unlike establishment feminism,” Paglia says. “I was dressed up as Napoleon at the age of eight. My brand is Madonna and Marlene Dietrich feminism. It’s pro-sex and pro-art.” On Tuesday, November 10, Nadine Strossen, the first woman president of the American Civil Liberties Union and a professor of constitutional law at New York Law School, will talk on “The New Supreme Court v. Women.” On Tuesday, December 15, Marilyn French, author of another best-seller, *The Women’s Room,* will talk about *The War Against Women,* her newest book. And on Tuesday, February 9, Patricia Ireland, president of the National Organization for Women, will describe her action campaign to defend women’s reproductive rights.

“About Women,” at the 92nd Street Y, meets at 8:15 P.M. Fee: $70 for the series, or $16 per evening, plus, for mail-in or phone-in registration, a $3 processing fee.

School Note

ART SMARTS

RENAISSANCE MAN

AT COLUMBIA, JEAN HOWARD makes studying Shakespeare a very different experience from those dry *Hamlet* or *Macbeth* classes most of us had in school.

“I look at him in the time in which he wrote,” she says. “Then he doesn’t look like such a unique talent. From 1576 until the closing of the theater in 1642 was the golden age of Elizabethan drama; back then, you could actually earn a living in the theater, and there were lots of playwrights around. So I teach Shakespeare as part of a culture.

“And I talk about him as if he were part of our culture today—

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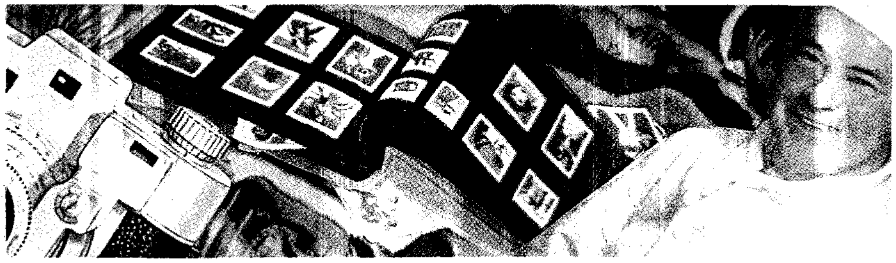

because he is." King Lear, for instance, had some problems we still struggle with: He was caught in a crisis of leadership at a time when the old feudal order was being replaced. Small farmers were being kicked off the land, and there were hordes of the homeless and the unemployed, about whom King Lear felt tormented. He didn't know what to do.

Or take the later romances. Essentially, says Howard, they were about problems with families. "Why are there so few mothers in Shakespeare? It's because the sexuality of the married woman was so threatening then. Why do women dwindle into something different between courtship and marriage?" Sound current?

The plays to be read this semester are *Titus Andronicus, Julius Caesar, Hamlet, Othello, King Lear, Coriolanus, Antony and Cleopatra, Pericles, The Winter's Tale,* and *The Tempest.*

"Shakespeare I," offered by Columbia University's School of General Studies, meets for for fourteen weeks, on Tuesdays and Thursdays from 7:10 to 8:25 P.M., starting September 8. Fee: $1,512, plus a $27 student-activity fee.

MEMORY AND MAGIC

WHEN RENÉ MAGRITTE WAS in his early teens, his mother disappeared in the middle of the night. Two weeks later, her body was fished out of a river; she had committed suicide. As an adult, Magritte claimed he'd seen his mother's body naked (her white nightdress thrown up over her face) and intact; but, since a fortnight had gone by, the body could not have looked the way he described it. This mixture of fantasy and reality, this tension between what is real and what is a dream, was to become the hallmark of the adult Magritte's art.

The work of the Belgian Surrealist, who painted from the twenties through the sixties, is often thought of as having a magical, dreamlike quality that is a sophisticated questioning of reality. "Of all the Surrealists," says Ellen Handler Spitz, visiting lecturer of aesthetics in psychiatry at Cornell University Medical College, "Magritte has given us images that have really caught on in our culture. You can see him in the Grand Marnier ad that has disproportionately huge oranges on a tree that's turning into a Grand Marnier bottle, in the Minolta ad with the image of a bowler-hatted man whose face is a camera, and in clothing ads and illustrations in children's literature. Think of his images—like that painting in the Museum of Modern Art of a huge eye that's filled with clouds instead of a cornea. His work surprises your expectations. Inside and outside spaces are experienced simultaneously. He forces us to question what's real and what's not."

Spitz's talk "Memory, Magic & Music in the Paintings of René Magritte" is part of a Subscription Lecture series at the Metropolitan Museum of Art that will coincide with a major Magritte retrospective exhibition: More than 150 of Magritte's paintings, drawings, bronze sculptures, and painted bottles will be at the Met from September 12 through November 22.

The Subscription Lectures—"Thinking About Realism and Surrealism in Painting and Music," by Leon Botstein, music director of the American Symphony Orchestra (October 13 at 6 P.M.), and Spitz's talk (October 20 at 6 P.M.)—are $20 for the two. Three Public Lectures on Magritte (October 2 at 6 P.M., October 9 at 6 P.M., and October 11 at 3 P.M.) are free with museum admission. On November 13, the American Symphony Orchestra will perform the music of Surrealist composers—among them John Cage, who is celebrating his eightieth birthday—at Avery Fisher Hall. Tickets range from $12 to $30.

ROMANCE OF THE STONES

"SOTHEBY'S" SPELLS "CONNOISSEURSHIP." And that's exactly what the auction house's experts teach in courses inexpensive (like "Early American Furniture," a one-day forum for $145, or "Contemporary Art for the Young Collector," a four-lecture series for $125), moderately priced (say, "English Pottery," a two-day symposium for $675), or pricey.

One fabulous-sounding—and pricey—offering is "Proud Possessors: Famous Personalities and the Jewels They Wore," a three-day seminar on the myths and true stories behind the world's great jewels. The seminar coincides with Sotheby's sale of the estate of Mrs. Harry Winston, the wife of the great New York jeweler.

Connoisseurs of fine jewelry will conjure up stories about precious jewelry from the sixteenth century to today, starting in Italy with the Medicis. Did you know that British society accepted Con-

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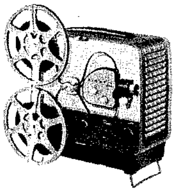
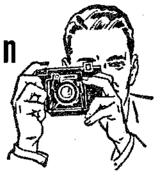
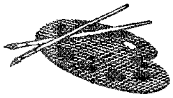


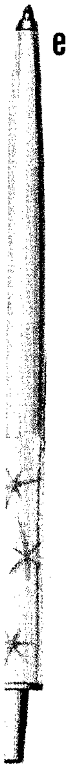
to present family events as photo narratives, not just dull snapshots. And, at the Met, you can



explore the mixture



of fantasy and reality in the paintings of Magritte.



suelo Vanderbilt because she wore Catherine the Great's pearl necklace? You'll hear tales of the treasures of the great Mogul of India (as first told by the seventeenth-century connoisseur Jean Baptiste Tavernier); of the Hope diamond, which King Louis XIV bought from Tavernier in 1669; of the jewels of the Duchess of Windsor; and, yes, of the Westminster tiara, created in 1821 for King George of England and eventually bought by Harry Winston.

Those who take any of Sotheby's courses may attend the free Thursday-night lecture series "Collecting at Auction," which comprises a discussion of life behind the scenes at Sotheby's, a preview discussion of a folk-art auction, and a debriefing and question-and-answer session after the sale.

"Proud Possessors" meets at Sotheby's from Sunday, October 18, through Tuesday, October 20, from 9 A.M. to 5 P.M. Fee: $950.

ALL THAT JAZZ

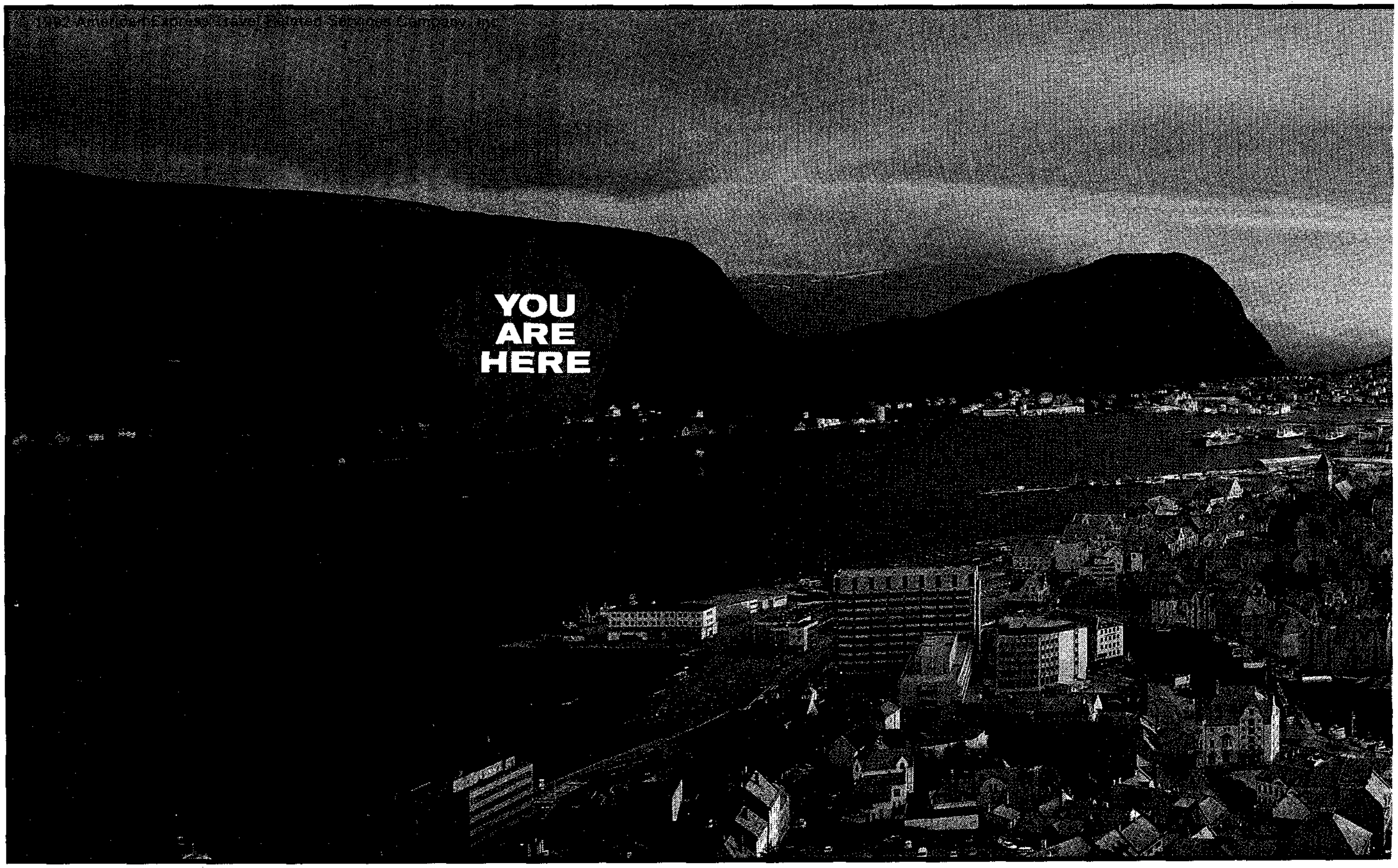
MEMO TO THOSE WHO (like me) didn't know: Last year, Lincoln Center added a jazz department, putting the blues, bebop, Dixieland, and Latin jazz right up there in stature with the opera, the ballet, and the symphony. And it's probably about time. Jazz is arguably the only one of these musical forms with truly American roots.

"The Fine Art of Jazz," taught at Juilliard's Evening Division for Adults by Rob Gibson, the director of Lincoln Center's jazz program, is in essence a history course. But Wynton Marsalis on trumpet and Max Roach on drums are among those scheduled to trace performance style and technique. In addition, the class will get free and/or discounted tickets to this year's "Jazz at Lincoln Center" events.

"You have to place jazz in a context," Gibson says. "Look at the past 500 years of music. Bach developed a musical system upon which all of Western music—even Schoenberg's—was based. But jazz grew out of the blues, a native American musical form that's a synthesis of African and European elements. It's a twelve-bar chorus consisting of three-line stanzas; the second line repeats the first. Jazz is based on that simple form." This twelve-bar blues form laid the foundation for the more sophisticated music of John Coltrane, Duke Ellington, Charlie "Bird" Parker, and the rest of the jazz immortals—and for rock and roll.

Gibson will cover ragtime, the New Orleans sound, swing, bebop, hard bop, and the greats—Ellington, Lester Young, Parker, Dizzy Gillespie, Thelonious Monk, Art Blakey, Miles Davis, John Coltrane, and Charlie Mingus . . . well, you name it.

"The Fine Art of Jazz" meets at Juilliard for ten Thursdays, from 6 to 7:30 P.M.,



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starting October 8. Fee: $195, plus a $40 registration fee.

THE NEW SCHOOL, TOO, OFFERS courses for jazz buffs. "The Music of Duke Ellington" meets for four Tuesdays from 8 to 9:30 P.M., beginning October 13. Fee: $50. "Jazz Insights" is a series of four Tuesday-night sessions, beginning November 17, with musicians, composers, record-company execs, and the like. Fee: $50. "New York Jazz: Five Live Performances" takes you to clubs on seven Wednesdays at 8 P.M., starting September 23. Fee: $150, plus club admission.

FAMILY VALUES

THINK OF FAMILY PHOTOS, AND groan. There's Mom by a rock, Mom by a tree, Mom holding baby, Mom hugging Daddy. Well, these aren't the kinds of family photographs Maxine Mosher Henryson has in mind in her course "Photographing Family and Friends" at the International Center of Photography.

"The first thing I talk about is the definition of what a family is, and what is one's relationship with friends," she says. "I try to get people to pay attention to what's happening in their family and to develop a personal relationship with that." What does that mean? She explains that recently, the mother of one of her students died and, according to her wishes, was cremated. The student took an unusual series of pictures—she shot the funeral and her family scattering the ashes from a boat. Those pictures told the story of that particular event seen in that particular family's way. We can, in short, look at family events journalistically, presenting them as a photo narrative, not just taking snapshots every once in a while.

To take great family photos, the first step is understanding what it is you want to say about your family, whether it's about birth, death, dysfunction, comfort, love, beauty, intimacy, or zaniness. "I try to help people delve into themselves and their own families to see what kind of relationship they want to portray," Henryson says. One mom put her nine-month-old baby on a black-velvet backdrop and snapped a series of photos, blew up the contact sheets, and made a montage of the pictures. The series, Henryson says, showed the range of her baby's emotions.

"I ask people to pick a photographer whose work they love," Henryson says. "For instance, a woman named Julia Margaret Cameron worked in the 1860s using a big camera, with glass-plate negatives. She photographed her family dressed up like nymphs in mythical stories, and the photos look like classical paintings. It's really fun to think of showing your family like that."

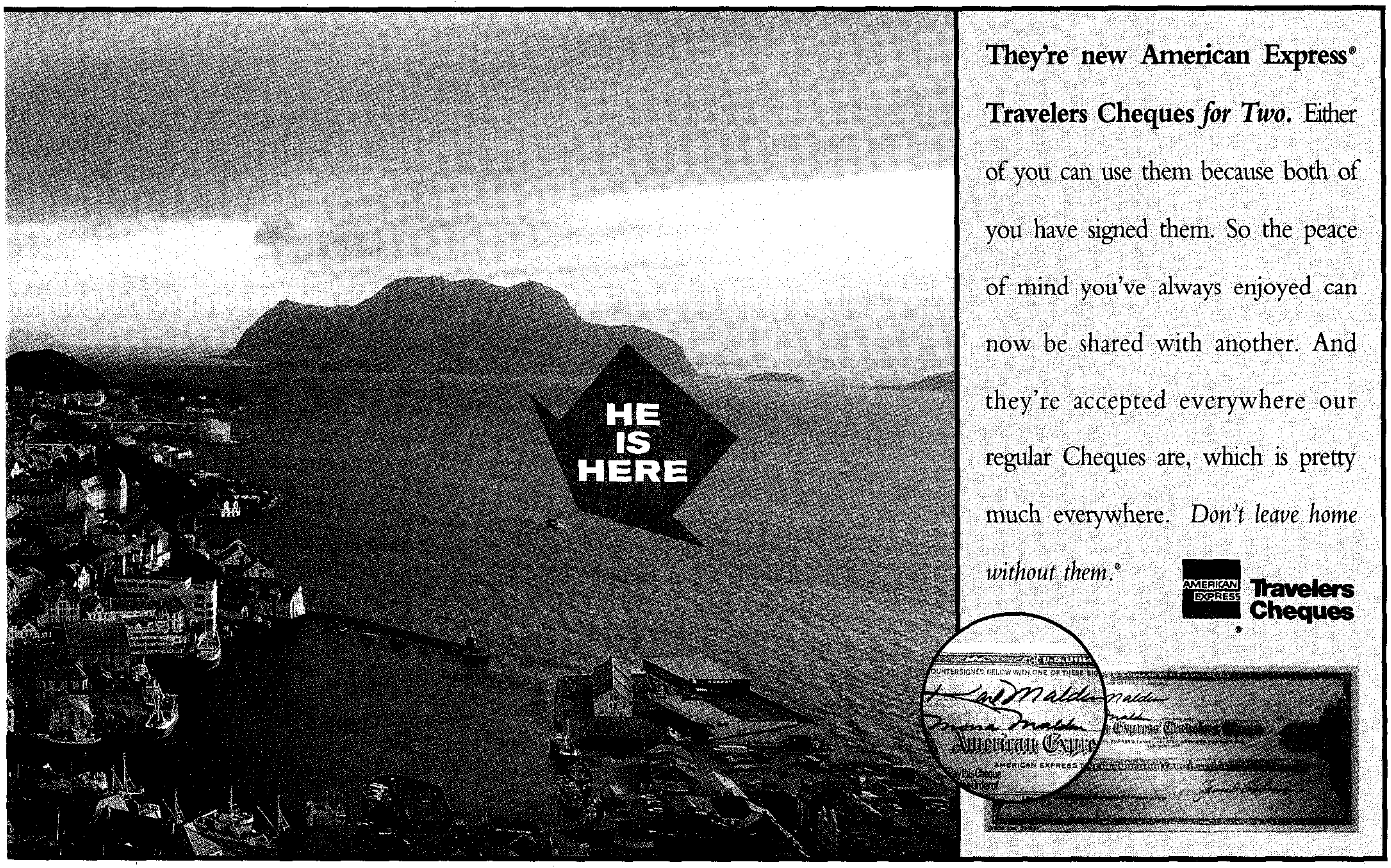
The class meets at ICP uptown, 1130 Fifth Avenue, at 94th Street, on five Tuesdays from 10:30 A.M. to 1:30 P.M., starting October 13. Fee: $235, plus $25 registration fee.

ALSO AT ICP THIS FALL IS A course called "Photographic Questions," given by Duane Michals (a retrospective of his surrealistic concept photographs will be on exhibition at ICP this fall). "Rather than photographing death as a corpse," Michals says, "I think of it metaphysically." His photographs representing life after death as well as near-death experiences (one of them—not in the show—was recently a *Life* cover) will be on display at ICP uptown.

"Photographic Questions" meets Wednesday and Thursday, October 21 and 22, from 10 A.M. to 4 P.M. Fee: $290, plus a $25 registration fee.

WHITTLE WHILE YOU LURK

HOPE, ARKANSAS, AND CARthage, Tennessee—newsworthy places since the Democrats held their convention—are towns where people still sit on the courthouse steps and whittle. Take "Americana



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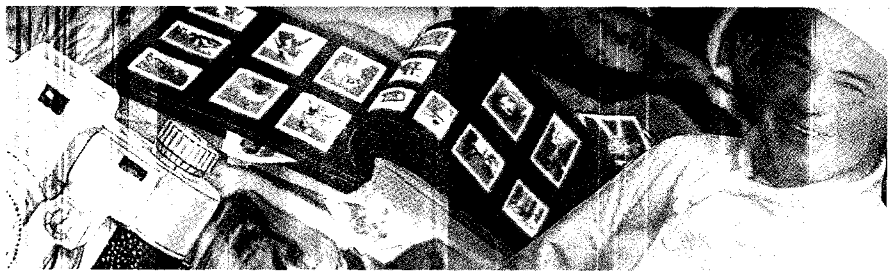

Whittling and Woodcarving" with Jack Van Deckter, at the YWCA at Lexington Avenue and 53rd Street, and you, too, can laze the afternoon away on the courthouse steps—at 100 Centre Street, say—though it's more likely you'll stay home and try your hand at a salad bowl.

"In the old days, when farmers had nothing to do, they'd sit and carve," says Van Deckter. "Before the Industrial Revolution, everything in the household was carved—scoops, bowls, spoons, ox yokes. There was no way to buy them. Woodcarving disappeared when you could buy things in the stores." Using old-fashioned hand tools like gouges and whittling knives, Van Deckter will teach you this ancient art. Most people, he says, are surprised to discover that carving comes easily. "I think it's in the genes," he says. "Look back, and there were carvers in everyone's family." There are still 30,000 carvers in the National Woodcarvers Association, which holds shows all over the country that attract some 100,000 people each. And with the revival of country décor, why not learn to make a little decorative scallop or a wooden duck yourself?

"Americana Whittling and Woodcarving" meets at the YWCA for fifteen Thursdays from 6 to 9 P.M., beginning September 17. Fee: $234, plus $50 Y membership.

PRACTICAL HELP

MONEY MATTERS

WITHIN TEN MINUTES AFTER I'd talked with Jeffrey Franklin (and *because* I'd talked with Jeffrey Franklin), I saved $45.

The best move to make in the nineties, he'd told me, is to pay off your credit cards and cancel all but American Express and two others. As soon as I hung up the phone, I called MasterCard and tried to cancel—and the company countered by waiving my $45 annual fee. "If you pay off credit-card debt, it's like earning 15 to 18 percent on the money you use to pay off your balance," says Franklin, who is president of a financial-planning company, Franklin Planning Associates, Inc.

For six semesters he has taught basics like these in his popular courses at the New School, skipping lightly over budgeting, cash flow, net worth, health, disability, life, home-owners' or tenants' insurance, taxes, investments, and estate planning. This fall, he's going deeper, teaching a more advanced class called "Personal Financial Planning: Beyond the Basics." "People in our generation have spent money before they've earned it," Franklin says. "The nineties are about cleaning up your balance sheet to build up your net worth." Is it better to build your retirement fund, pay down your home-equity line, or pay off your credit cards? Take this course to help sort it all out.

"Personal Financial Planning: Beyond the Basics" meets at the New School on six Thursdays from 7:45 to 9:30 P.M., beginning November 5. Fee: $150, plus a $20 registration fee.

THE MORE FINANCIALLY SOPHISTICATED should try the 92nd Street Y's Monday-night lecture series "Investing for the Nineties." "We've gathered a broad range of very sophisticated institutional investors," says Harold B. Ehrlich, economist and adviser to major investors, "and we're having them speak on their specialties."

Ehrlich is co-moderating the series with Claire B. Benenson, a financial consultant and mutual-funds director. "Many of the old strategies are timeworn," he says. "In the 1980s it was U.S. domestic equities, but in the 1990s we need to diversify. It will take a lot of professionalism to stay ahead." Speakers include Morgan Stanley's Byron Wien (October 26), Oppenheimer's Michael Metz (November 23), Clay Finlay Inc.'s Francis Finlay (December 14), Goldman Sachs's Abby Joseph Cohen (January 25), Fidelity Global Fund's James Lyle (February 22), Bessemer Trust's Stanley A. Nabi (March 22), Omega Advisors' Leon G. Cooperman (April 19), and the Gabelli Growth Fund's Elizabeth R. Bramwell (May 10).

All of the lectures in the "Investing for the Nineties" series at the 92nd Street Y start at 8:15 P.M. Fee: $16 a lecture, $115 for the eight-night series, plus a $3 service charge for mail or phone orders.

TOO CLOSE FOR COMFORT

"HOW TO LIVE, WORK, AND *Succeed in a Family Business*," co-taught at Queens College by Barbara Goldsmith, Mitchell Birzon, and Jay Horowitz, promises to give class members some tools that can help families pass the leadership torch in the manner of the *Times*'s Sulzbergers, not the Louisville *Courier-Journal*'s Binghams. "It's tough for kids who have parents telling them what to do not only at home but as a boss," Goldsmith says. "Or when kids come in with their M.B.A.'s and start telling their parents what to do, especially for a father who built a successful business and has maintained it for 25 years. And it's a heartbreak for the father whose child doesn't want to come into the business, so he can't pass it on. Or when the siblings and in-laws come in, the wives and husbands begin arguing and having affairs with each other's spouses, and the business falls apart."

How can family members work these issues out? In three sessions, Goldsmith (a family therapist), Birzon (a lawyer), and Horowitz (a CPA) plan to cover psychological dramas that come up, legal documents that should be considered, and financial negotiations that most certainly need to take place. "Families need good boundary-setting if they're going to do business together," Goldsmith says. "Everybody should know his job, and respect and privacy are critical."

"How to Live, Work, and Succeed in a Family Business" meets at Queens College on October 27 from 7:30 to 9:30 P.M. and on November 3 and 10 from 7:30 to 9 P.M. Fee: $60, plus a $15 registration fee.

DAYS OF OUR LIVES

IF YOU AREN'T OVER 50, DON'T READ any further. You can't take this class. But if you are over 50, you're in for a treat: "Lifestories," taught by Patty Dann at the West Side Y's literary-arts center, The Writer's Voice. Dann is the author of the novel *Mermaids,* on which the movie was based. "When I taught fiction, I often found that my older students had really fascinating stories they wanted to write about," Dann says. "Younger students were always asking, 'What should I write about?' " "Lifestories" is a class in which participants write memoirs and turn their memories into fiction.

"I tell people to go home and write a memory of food from their childhood," Dann says. "You get everything from that—a meal in the back of a Chinese laundry, a Cape Cod meal, a Passover seder. It reveals so much about the family background and culture. After that, it's such an individual thing. If a person said that during a war he had lived on berries, I would want him to write more about the war. To write, people just need an environment in which to feel safe."

"Lifestories" meets at the West Side YMCA for ten Wednesdays, from 3 to 5 P.M., starting October 14, or ten Thursdays, from 6:30 to 8:30 P.M., starting October 15. No manuscript submission is required for registration. Fee: $210.

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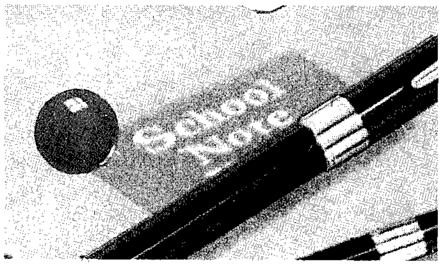


GOOD TASTE

When David Bouley was growing up, his grandparents owned a large farm in Rhode Island. "They were traditional French country farmers," he says. "When they came here, they raised chickens and pheasants and made their own bread and goat cheese. They were very, very serious about wanting to keep things just like they were in France. So we'd have six-hour Sunday meals. It was a ceremony—course after course. We'd take walks in between and have lots of conversation." The cooking, too, was classic country French: produce fresh from the farm; meats with sauces cooked a very long time, passed through strainers, and reduced. And there was no butter, no cream. *Voilà!* Low fat. Today, David Bouley is the chef and owner of Bouley, a four-star restaurant in TriBeCa.

Cream sauces, he explains, became quintessentially French only in the twenties or so—and only because the chefs did not have the large staffs or the time to wait until the sauces thickened through slow cooking. Bouley has gone back to the traditional ways of his grandmother.

"I'm applying elements of classical cooking to modern cooking," he says, "passing completely the stage of cream and butter." His restaurant is renowned not only because the food tastes fabulous but because the meals are heart-healthy.

This fall, Bouley is taking his food philosophy to class. As part of a series called "Great Chefs at the New School," he and four other well-known chefs will share some of their trade secrets. One of Bouley's, for instance, is to blend a 500-milligram tablet of vitamin C in with the herbs for his infused oils: "It brings out both the color and the flavor." Bouley will teach Saturday, September 12, from 2 to 5 P.M.

On Friday, October 16, from 2 to 5 P.M., Yamuna Devi, author of *Yamuna's Table: Healthful Cuisine Inspired by the Flavors of India,* teaches Indian vegetarian cooking. Friday, October 30, the chef will be John Clancy of John Clancy's Restaurant in the Village. And on Thursday, November 12, from 7 to 10 P.M., it's Stefano Battistini of the Four Seasons. All classes—and meals afterward, with wine—take place at 100 Greenwich Avenue. Fee: $75 per class, with a $20 materials fee and a

$20 registration fee. Register through the New School.

COLD FEAT

IF YOU WATCHED THE OLYMPICS THIS winter, fascinated by the ice dancing, longing to make those twirls and jumps yourself (well, maybe at least a *turn*), then this may be the chance that you have been waiting for: "Ice Dancing," offered through the New School and taught at Sky Rink, Manhattan's great rink near the stars.

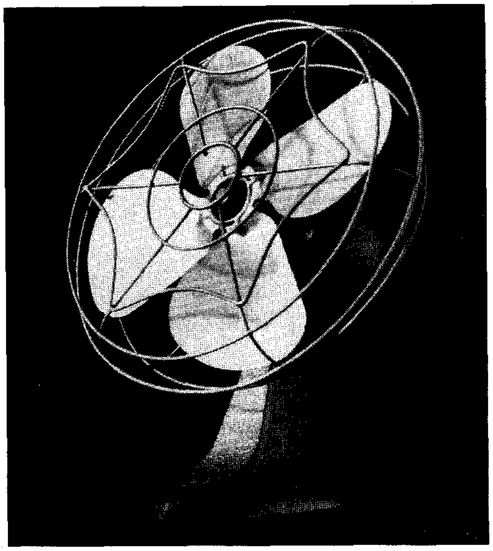
The class is taught by, among others, Moira North, director of the first U.S. ice-skating company organized along dance-ensemble lines. No previous ice-skating experience is needed, and by the end the students should be able to do forward and backward edges, stops, stroking, crossovers, and some partner dancing. (The throws in the air probably come later.)

"Ice Dancing" meets in two classes of eight sessions each, either Mondays (starting October 12) or Wednesdays (starting October 14), from 7:30 to 9:45 P.M. at Sky Rink, 450 West 33rd Street, sixteenth floor. Register through the New School. Fee: $115, plus a $20 registration fee.

THE WRITE STUFF

BRUCE PORTER WAS AT ONE TIME the urban-affairs editor at *Newsweek.* Long ago, when he took a magazine-writing course, he complains, he wasn't required to write anything until the end of the term. Result: He got a C. "I vowed that if I ever taught journalism, I'd have students writing all the time," he says. So if you think you're tough enough, take his course, "Magazine Writing," offered through the Magazine Career Institute, a program at Columbia University's Graduate School of Journalism. You'll be asked to come up with ideas, do research, conduct interviews, and write (and rewrite) three magazine pieces, as well as interview free-lance writers to get their tips on how someone can make a living writing for magazines. Porter, a former newspaper reporter, writes for *Playboy, Psychology Today, New York,* and *The New York Times Magazine,* and has written three books. He is the director of the journalism program at Brooklyn College and has been teaching at Columbia's journalism school since the late seventies. I teach at the institute, too, and I know that Porter gets enthusiastic evaluations from his students.

The Magazine Career Institute was designed especially for working folks, so classes meet on Saturday—five consecutive Saturdays, from 9 A.M. to 5 P.M., beginning October 17. Fee: $1,000, plus a $20 application fee.



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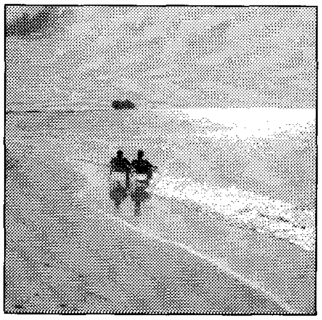

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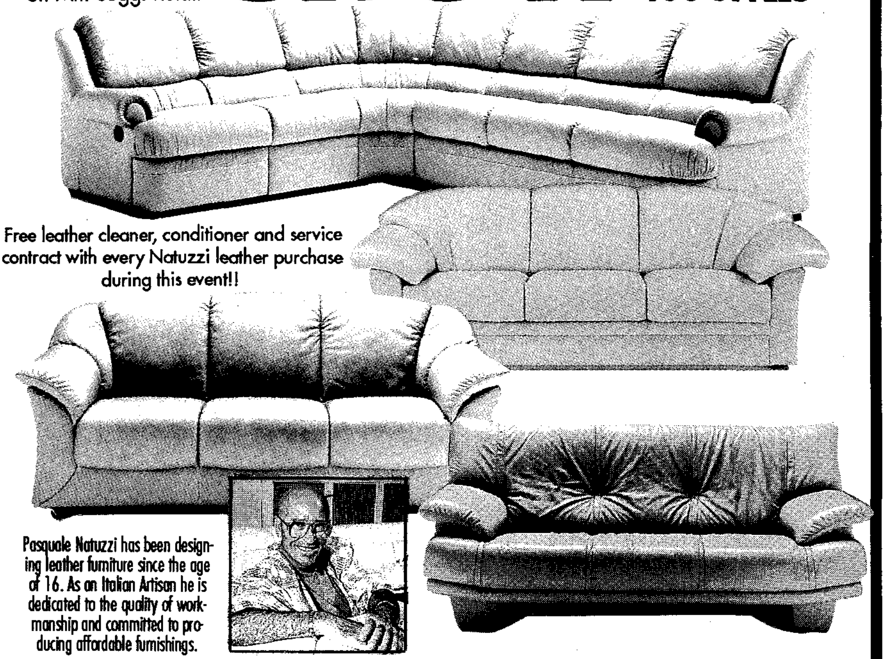

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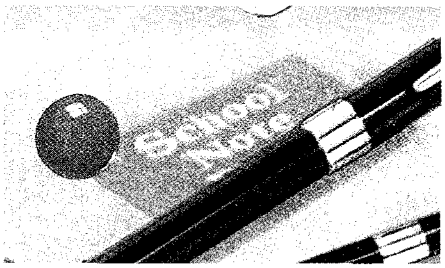


GRASS ACTS

PETER MINUIT DID IT. SO DID Peter Jay, George Washington, Henry VIII, William Shakespeare, Victor Hugo, George Vanderbilt, Laurence Olivier, and Walt Disney. It is lawn bowling, and it is 5,000 years old.

"It began in Egypt," says Richard Keoseian, president of the Metropolitan Lawn Bowling Club of New York. "The Romans took it to Europe. It went south to Italy and became boccie. It went north and became *boules* in France, bowls in England, and it became lawn bowling to us." There are at least 23 versions of the sport, including tenpins in a bowling alley.

Keoseian teaches the sport, in a course called "Discover the Art of Lawn Bowling," through the Borough of Manhattan Community College, and plays and holds tournaments at the bowling green near West 69th Street, just north of the Sheep Meadow in Central Park.

According to Keoseian, who will teach you history as well as how to roll the bowls, one of the first things the Dutch did when they came to New York was set up a Bowling Green (yes, at the tip of Broadway). That was in 1626. "In 1733, 69 years after the English took over the city from the Dutch," he says, "John Chambers, Peter Jay, and Peter Bayard leased the site from the Common Council for the symbolic fee of one peppercorn a year for a period of ten years for the exclusive use of lawn bowling."

Lawn bowling today is played with a small white ball (the jack), which is rolled down a closely cropped grass lawn "rink." It usually comes to rest about 75 feet down the rink. Players then take turns "delivering" three-pound balls (the "bowls") in the direction of the jack. The rub, though, is that the bowls are elliptical and curve at will along their run. Skill comes in learning how to aim them.

Show up for this course in traditional whites and smooth, soft-soled shoes. How strenuous is this sport? "Participants must be able to walk, bend over, and swing their arms," says the school's brochure. Classes meet on two Sundays, October 18 and October 25, from 4 to 6 P.M. at the Metropolitan Lawn Bowling Club's spot north of the Central Park's Sheep Meadow. Fee: $45. Register at Borough of Manhattan Community College starting August 19. ■

BEST BETS

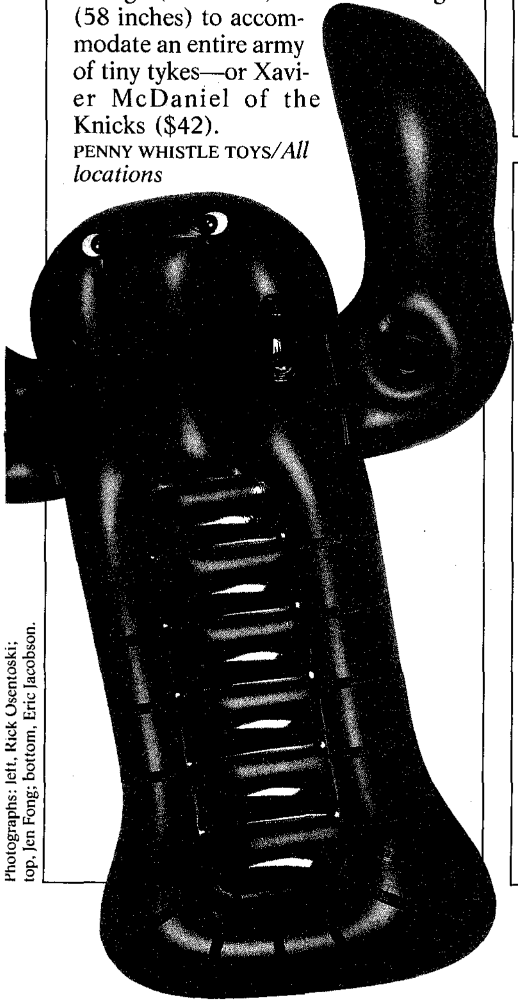
The best of all possible things to buy, see, and do in the best of all possible cities

By Corky Pollan

Just Poolin' Around

Where was this lobster lounger in *June,* when we went traipsing around the city in search of water toys? Well, never mind: Meredith Brokaw of Penny Whistle Toys recently discovered this vinyl version of that tasty denizen of the deep, just in time for splashy August fun. No kiddy-size creature, this leviathan is long enough (80 inches) and wide enough (58 inches) to accommodate an entire army of tiny tykes—or Xavier McDaniel of the Knicks ($42).

PENNY WHISTLE TOYS/*All locations*



There Grows the Neighborhood

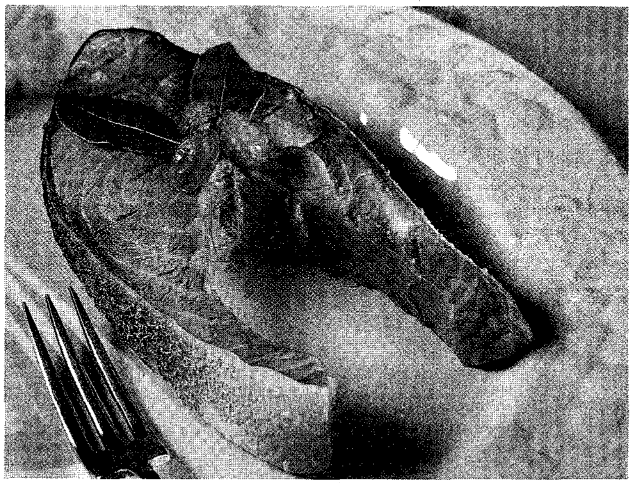
Dried-flower topiaries and corncob candles, copper-pipe wine racks and hand-painted lamps, crib quilts and antique chairs—these are just a few of the treasures you'll find at Dusty Miller. Julie Kablouti and Christopher Bradley's shop is named for the silvery plant that fills its window boxes, and it's a neighborhood store of the very best kind. Low-key and friendly, it offers an enticing mix of decorative accessories that make great gifts for friends—or treats for oneself. (From $5.95 for Sara Ball's *Teddy* to $120 for a lamp to $2,500 for an antique carpet sofa.)

DUSTY MILLER/*206 East 67th Street/879-7234*

Simple Salmon

This summer, we've had salmon a dozen ways, but nothing like the marinated salmon steaks ($9.99 for half a pound) from Murray's Sturgeon Shop. The dish was originally made by owner Ira Goller's grandmother (well, how else do you come by a great recipe?), and the flavor's just as she'd want it: faintly sweet, slightly vinegary, and astonishingly fresh. The steaks are marinated for 24 hours in sugar, water, raisins, vinegar, and onion, then cooked in the marinade and left overnight to cool. Not only is the taste superb but the texture is a marvel. Thank you, Goller family, for a great midsummer meal.

—**Barbara Costikyan**



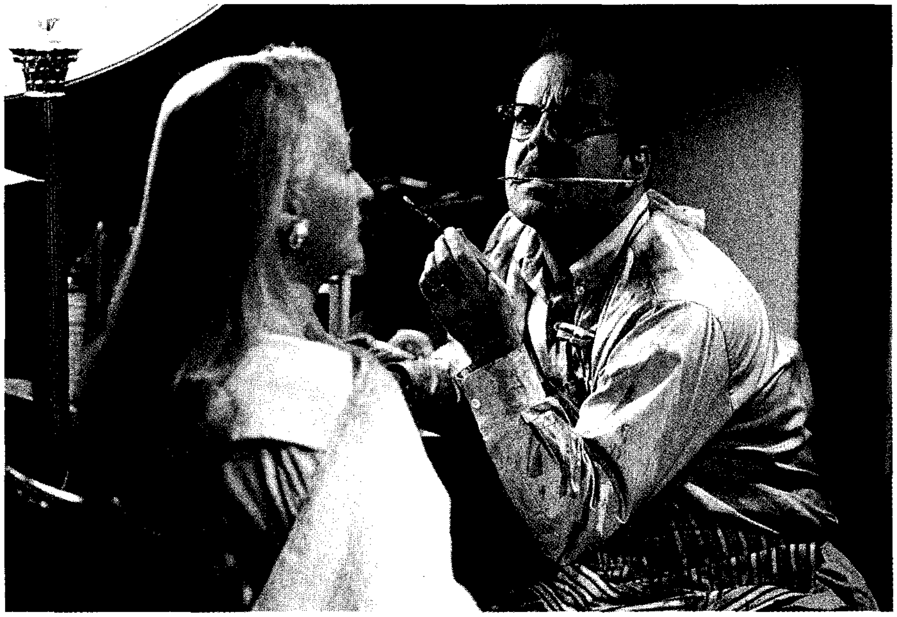
MURRAY'S STURGEON SHOP/*2429 Broadway, near 89th/724-2650*

Photographs: left, Rick Osentoski; top, Jen Fong; bottom, Eric Jacobson.

Movies/David Denby

A GRUESOME DEATH

"... *Death Becomes Her* is not only contemptuous of the audience, it has the unique quality of being contemptuous of itself ..."



AFTER *HUDSON HAWK*: *Can Streep and Willis afford another bomb?*

SINCE I DISLIKE CRITICAL SUPERLATIVES, I will refrain from saying that Robert Zemeckis's **Death Becomes Her** is the worst big-budget movie I've ever seen. After all, *Hudson Hawk* lingers in recent memory, and *Boomerang* yet haunts the malls; also, the year is still young and may bring wonderful surprises. Let us say, however, that *Death Becomes Her* is not only (like these two movies) contemptuous of the audience, it has the unique quality of being contemptuous of itself. Anxiety, loathing, and self-hatred gush from its gaudy pores. The movie appears to be flailing itself to death, and it ends, appropriately enough, with the lead characters knocking their own heads off.

Two Beverly Hills harridans (Meryl Streep and Goldie Hawn), both in love with the same pathetic man (Bruce Willis), seek eternal youth and immortality by drinking a potion, which.... Oh, forget it. There *is* no plot, just a concept: Turn two famous actresses into cartoon figures and pass off the results as "black comedy." In practice, Zemeckis's idea of black comedy means people gasping and screeching and falling down on huge, marble-floored sets while lightning flashes outside the windows. The movie is a festival of overblown gothic high jinks—for instance, Isabella Rossellini turns up as an erotomaniacal witch with necklaces covering her breasts. (Rossellini can't stop grinning.) The style is too loud and desperate to achieve camp, yet I have the sinking feeling that no one in Hollywood knows this, that no one has enough confidence and authority to tell Zemeckis that actors can't *play* comedy in those cavernous sets.

The target of the movie's jokes is female vanity, but since Zemeckis exhibits not a trace of affection for the actresses (or for any of the men, either), one feels humiliated merely watching his crude-spirited wit. Goldie Hawn is awful, but Meryl Streep at least works with her customary skill. Asked to play a smirking bitch, she sends her voice down to baritonal range and uses her needle nose and a small, freezing smile for provocation. She can't stop the idiotic big-budget thinking that turns human beings into grotesques, but she escapes the general dejection—she seems to be enjoying herself. The rest of them, however, including the director, are just alienated from themselves.

PERHAPS IF THE MOVIES REGULARLY GAVE us good romantic comedies, I could have just relaxed and enjoyed myself at the aberrant mystical taffy pull called **Prelude to a Kiss.** But they don't (anymore); and I couldn't. This winsome fantasy, directed by Norman René and written by Craig Lucas (based on Lucas's play, which René directed), crowns romantic love with a halo of sanctimony. In case you haven't heard, a vibrant, flaky young woman (Meg Ryan) kisses an old man (Sydney Walker), a stranger, on her wedding day, and somehow the two of them exchange personalities—the old man gets her larking spirit, and she gets his grumpy wisdom. On his honeymoon, the woman's ardent husband (Alec Baldwin) discovers that his formerly hip wife has developed surprisingly dowdy habits. But he finds the old man, and he loves, oh, how he loves! He wants his wife back, but he loves the old man as ... well, as something.

Among other things, the movie reminded me that indeed I am not a Christian, since I believe the body and soul are irredeemably wedded to one another—are one and the same—and that if they are going to be separated, it had better be done for laughs (as it was in *All of Me*). In fairness, I need to add that the movie wrings considerable charm out of its convoluted premise: Alec Baldwin plays an ordinary Joe with amiable skill, and veteran stage actor Sydney Walker, as the newly invigorated old coot, is consistently funny. Improving as a director after his debut in *Longtime Companion,* Norman René keeps the movie smooth and small. *Prelude to a Kiss* doesn't try to overpower us in Ron Howard style. It doesn't make any sense, either, even as a metaphor of eternal devotion, though many people appear touched by it—impressed, no doubt, by such original thoughts as "We must not be afraid of life." And also "Each human being is precious." I love romantic comedies, though not for wisdom of that kind. Sex and laughs and temperament will really do fine.

A MOVIE ACTOR NEEDS EYES—GREAT BIG ones with strong color, plenty of white around the pupils, full, long lashes, and heavy lids. In this regard, Ray Liotta is well endowed. And Liotta uses his spectacular orbs to ironic effect. At first, his characters seem earnest and eager to please: You seem to see all of them in those big peepers, with nothing held back. But the dark, arching brows and thin, downward-turning lips send different signals—the proper signals, it turns out, for

Photograph by Deanna Newcomb/Universal.

FALL FASHION

SPECIAL ISSUE

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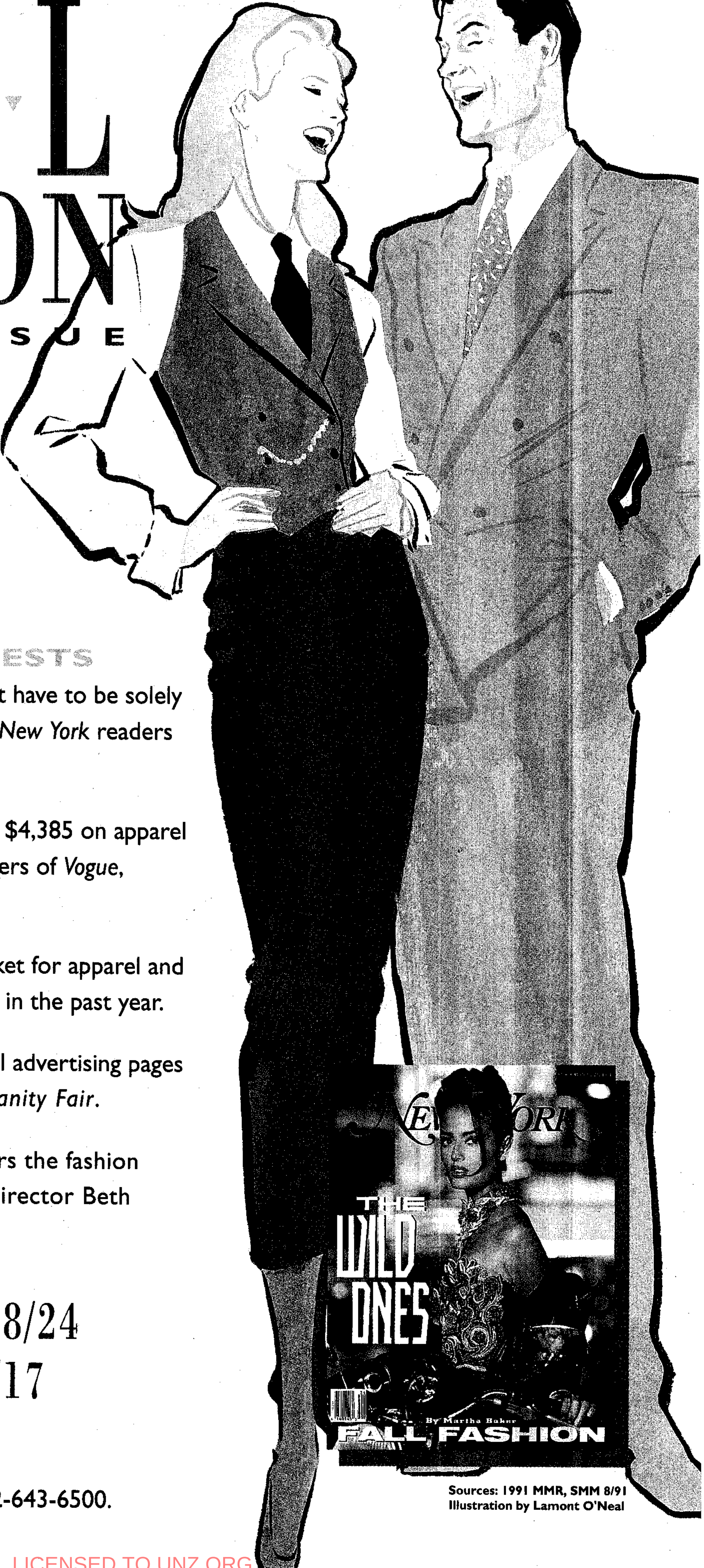

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#9 IN A SERIES James J. Reardon, M.D.

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the ambiguous role of Pete Davis, a Los Angeles cop with a pleasantly reassuring manner and murder in his heart.

In Jonathan Kaplan's hit thriller **Unlawful Entry,** Liotta shows up after a frightening break-in at the house of yuppie couple Kurt Russell and Madeleine Stowe. He rapidly ingratiates himself and immediately begins plotting to undermine the husband and take over the wife. The movie is depressing and routine in many ways, but Liotta's performance keeps one interested. Pete's eyes always seem to be pleading for some acceptance that his psychotic soul is fated to destroy.

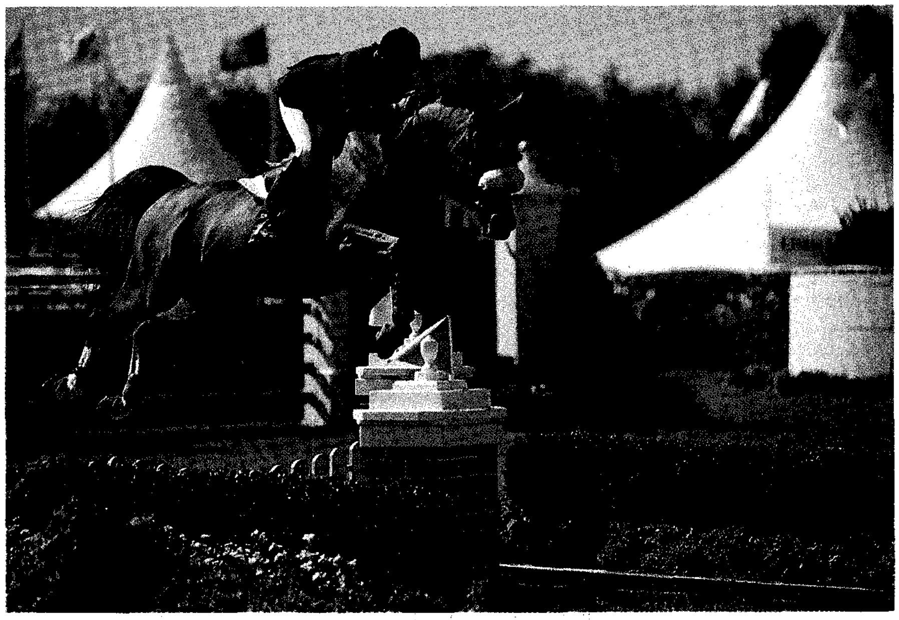
Unlawful Entry is a classic example of what happens when a formula plot squeezes the life out of a few fresh insights. In the beginning, Kaplan and screenwriter Lewis Colick bring out the class tensions between the upwardly mobile couple and the lonely, violent cop, who protects the property-owning citizens by intimidating blacks and Latinos. The couple try hard, but they can't prevent themselves from patronizing him, and Pete, registering every slight, seeks revenge by playing on the woman's loneliness and the bourgeois man's anxieties about his courage. In the most interesting scene, Liotta arrests the robber who earlier entered the couple's house and terrorized them; then he gives Kurt Russell the chance to beat the guy with a nightstick. Russell refuses; he won't hit a defenseless man, but Liotta implies that he doesn't have the guts for the job—that he isn't man enough to protect his own wife.

From there on, as the two men openly fight for possession of Madeleine Stowe, the movie slides into trash. It's too late in the day for the old macho-rivalry plot; in 1992, a woman wouldn't plausibly allow herself to be fought over unless she were outright stupid. Unfortunately, that's the way Colick and Kaplan choose to go. The beautiful but expressionless Stowe, playing a woman both dissatisfied and self-absorbed, slinks around the house in a seeming fog. (This alleged schoolteacher seems hardly alert enough to manage her pussycat, much less 30 kids.) Attracted to Liotta's wide-eyed, handsome Pete, she can't see his con man's tricks, which are dead obvious to anyone in the audience. She's dense as a post and seems to be waiting for a man—any man—to take control, so when Pete gets his hooks into her and her husband, the crisis that nearly destroys the couple is entirely her fault. *Unlawful Entry* suggests that women are saps: They fall for those handsome big eyes every time. Kaplan, who pushed exploitation-film ideas to the borderline of art in *Over the Edge* and *The Accused,* directs competently but routinely, without imagination or surprise. Liotta remains creepy and interesting to the end, but even fabulous eyes can't save a sightless screenplay from disaster. ■

Jaunts/Jamie Marshall

RIDING HIGH

"... At the Classic, Olympic medalists and rising stars compete for blue-ribbon glory and more than $350,000 in prize money ..."



LEAP OF FAITH: *A contestant takes the jump.*

ANY HORSEMAN WORTH HIS BREECHES knows the old adage: Throw your heart over the fence, and your horse will follow.

Yes, but do you want to be on that horse? Beneath you, 1,000 pounds of fired-up Thoroughbred strains at the sweat-soaked reins, gathering energy, anticipating the signal to surge. You rock forward in the saddle ... suddenly, you're flying.

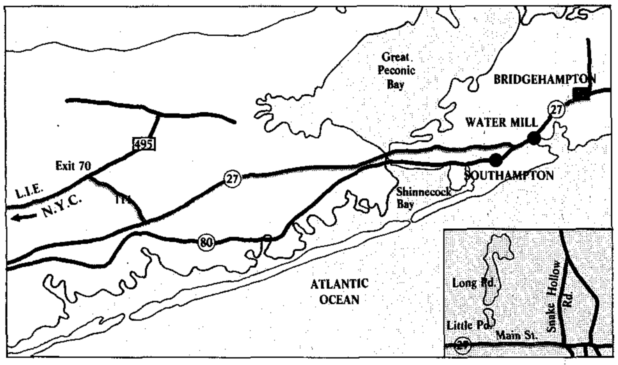
Not surprisingly, most people prefer to get their high-hurdle thrills vicariously. Happily, that's easy for a New Yorker to do. The outdoor-horse-show circuit began in late spring, but several spirited gatherings are still to come. The biggest and best, the **Hampton Classic** (to be held in Bridgehampton from August 23 through August 30), is *the* definitive show-jumping event, a chance for armchair equestrians, as well as active ones, to see the country's most exquisite horseflesh and horsemanship.

The Classic is spectacle on a grand scale: Olympic medalists and rising stars compete for blue-ribbon glory and more than $350,000 in prize money. And the location—an area where sixteen-room summer homes are called cottages—is appropriately classy. Peek into either of the two VIP spectator tents and you'll be dazzled by the silk, the pearls, the beribboned straw hats, the lavish picnic spreads.

Take the Long Island Expressway to Exit 70, then proceed on Eastport Manor Road (111); continue to Route 27 East (the Montauk Highway), past Southampton and through the village of Water Mill. Turn left beneath the horse-show banner onto Snake Hollow Road. It's about a two-hour drive from midtown Manhattan (with no traffic).

Park your car, buy a program, and start walking. On a fine day, this is a wonderful place to be: The expansive grounds are lush with the rich green of privet hedges, with islands of Montauk daisies surrounded by masses of marigolds, elegant daylilies, and natty zinnias. Overhead, decorative banners and the flags of 30 nations snap in the brisk sea breeze.

There are three main sections in the Classic: shopping, riding, and stabling, with four exhibitors' rings; the week's major events take place in the Grand Prix Ring. You'll see magnificent Thoroughbred hunters galloping through courses meant to simulate the sorts of obstacles routinely encountered by those who ride to hounds. You'll see jumpers trained to negotiate big fences as fast as possible without incurring any faults. You'll see juniors (riders eighteen and under) in equitation classes being judged on their style and technical ability. And you'll see the Grand Prix—literally "the big prize"—where the stakes are large (prize money runs into the six figures), the fences huge, and, in most cases, the riders more experienced; they are often current or former members of the United States Equestrian Team.



One way to get a feel for what's going on behind the scenes is to stand by the schooling areas and watch the competitors warm up before each class. They wear tailored jackets, usually blue, with buff-colored breeches. Their horses' coats gleam with a luster that comes from hours of brushing, and their custom-made riding boots are spit-polished and rubbed to a high gloss. (The grooms are the ones with the towels sticking out of their back pockets, ready to flick away dust at a moment's notice.)

Or take a stroll through the stabling area to see the horses and the elaborate tack-room displays—a sitting area here, a gold-leaf mirror or bronze sconce there, a hanging basket of flowers, and, as the week progresses, colored rosettes, prominently hung on a beam above the door. (Naturally, the tack itself is kept elsewhere, out of sight.) Then visit the shopping area, where 30 boutiques are set up beneath three yellow-and-white-striped tents. Here you can buy a bumper sticker for $1 or a necklace for $1,000. Next to the food tent, there's a sitting area with a beautiful rock garden and reflecting pool.

Traditionally, opening day at the Classic is reserved for Long Island competi-

Photograph by John Neely.

tors, from toddlers whose horses are on lead lines to adults. This year's highlight, the World of the Horse, is an equine extravaganza, featuring Paolo Gucci's aristocratic Arabians. Other popular events are the green working hunters (for inexperienced horses) and junior jumpers. But it's the final weekend that attracts most people: the Ladies' Sidesaddle Championship, the Hunter Classic, the Sally Hansen Grand Prix, and the Calvin Klein Show Jumping Derby.

The real carrot, for both riders and spectators, is the $100,000 Crown Royal Grand Prix, open to 35 entrants. Each must jump twelve to eighteen fences standing as high as five feet six inches. Horse and rider soar over brightly painted rails and fake stone walls, scramble across natural banks, and leap over water (and increasingly, as corporate sponsors get into the act, they're called upon to jump fences shaped like credit cards and bottles of scotch). Those who jump clean within the time limit come back to do it again, over a shorter but higher round of jumps. For horses, it's the ultimate test of ability and courage; for riders, the ultimate test of skill—and faith.

Sunday through Friday, general admission is $5 per person, or $15 per car; grandstand seats (first come, first served) are available. This year, for the first time, spectators may pay an additional $10 for reserved grandstand seating on Grand Prix weekend. Tickets will be on sale at the show and through Ticketmaster. Paying the extra $10 is advisable: There will be upwards of 15,000 spectators milling about and knocking elbows to get the best view.

Though the Classic is hard to top, there are other shows worth a visit. For children, there are the **National Pony Finals** at Old Salem Farm (914-669-5610), in North Salem, August 16 to 18. The diminutive creatures carry their young riders around with the aplomb of animals twice their size—and they're much cuter. To find out about other horse shows in the metropolitan area, call the American Horse Shows Association in New York City (212-972-2472).

IF YOU PLAN TO MAKE A WEEKEND OF YOUR Hamptons jaunt, be forewarned: Most inns in the area require at least a two-night stay (some require four nights) in summer. The white clapboard **Village Latch Inn** (101 Hill Street, Southampton, 516-283-2160; $95 to $195 per night, double occupancy) is furnished with antiques (there are modern cottages out back). Continental breakfast is included. The inn has a tennis court and pool, as does its next-door neighbor, the **Southampton Inn** (91 Hill Street, 516-283-6500, $99 per night midweek, $375 to $425 for a two-night weekend). This

(Continued on page 86)

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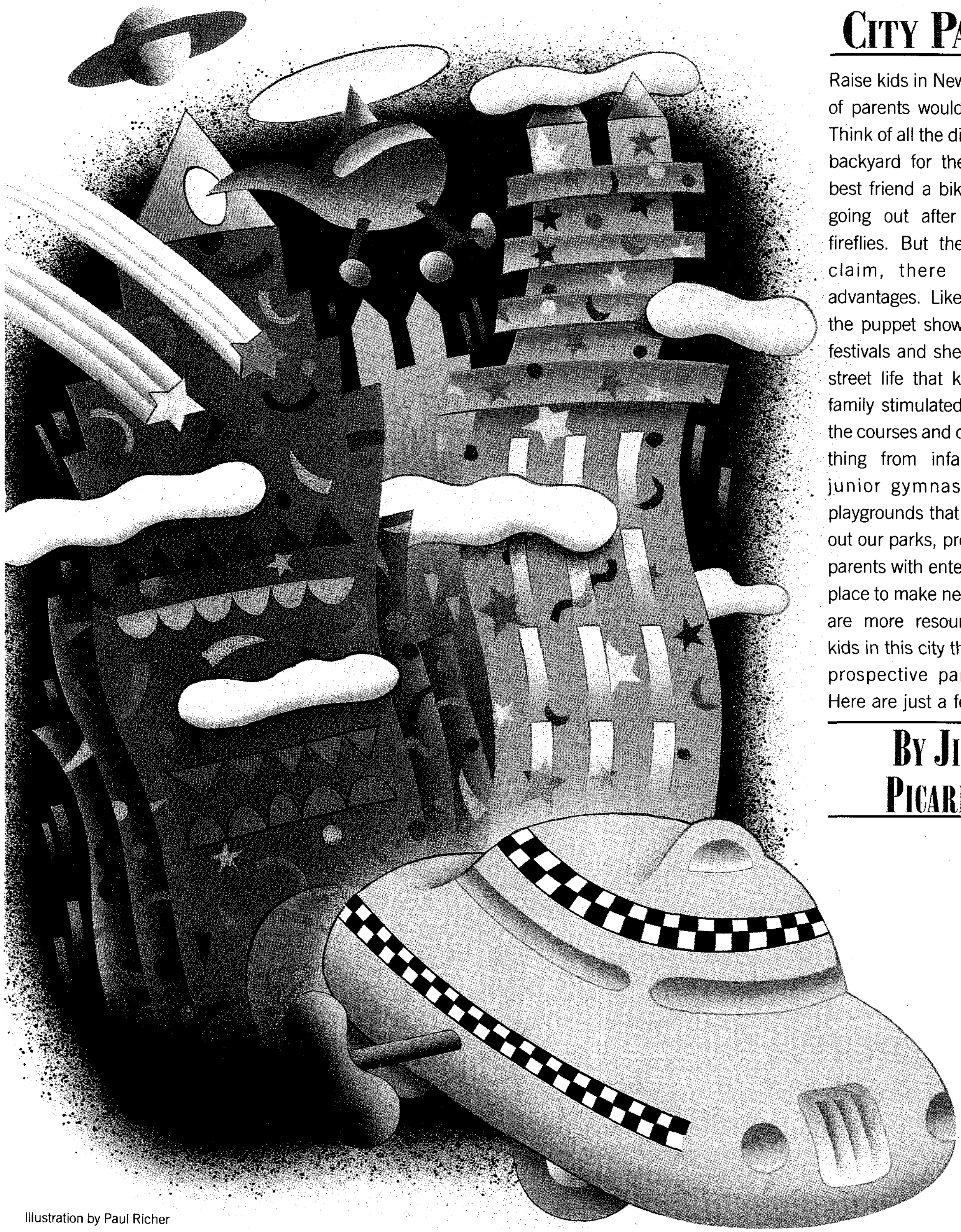


Illustration by Paul Richer

A GUIDE FOR CITY PARENTS

Raise kids in New York City? A lot of parents wouldn't dream of it. Think of all the disadvantages: no backyard for the swing set, no best friend a bike ride away, no going out after dark to catch fireflies. But then, city parents claim, there are so many advantages. Like the museums, the puppet shows, the fairs and festivals and sheer vitality of city street life that keeps the whole family stimulated and alive. Like the courses and classes on everything from infant massage to junior gymnastics. Like the playgrounds that sprout throughout our parks, providing kids and parents with entertainment and a place to make new friends. There are more resources for raising kids in this city than most new or prospective parents imagine. Here are just a few.

BY JILANN PICARIELLO

GREAT EXPECTATIONS

Gone are the days when maternity wardrobes turned expectant mothers into oversize baby dolls—all pastel and frills and bunny appliqués. The city's many maternity shops now help moms-to-be stay as fashionable as ever.

The Executive Mother
757 Third Avenue
between 47th and 48th streets
753-4993; M,T,W,F 10-7; Th 10-8;
Sat 10-6; Sun noon-5
The Executive Mother carries a large selection of suits and dresses for the office, as well as eveningwear, lingerie, and casual clothing. An exercise video and bright, new leotard will help keep expectant mothers in shape.

Mothers Work
52 West 57th Street, 399-9840
M-W 10-7, Th 10-8, F, Sat 10-6
This shop specializes in maternity clothing for working women who also need weekend wardrobes. Color-coordinated two-piece dressing makes putting together a work wardrobe easy: one can mix and match solids and prints to turn two outfits into four. The cotton-lycra stirrup pants and oversize T-shirts are popular.

Page Boy Maternity
229 East 60th Street, 755-2011
M-F 11-7, Sat 10-6, Sun noon-5
(closed Sun in August)
444 Columbus Avenue
between 81st and 82nd streets
799-0023; M-F 11-8, Sat 10-6,
Sun noon-6
Expectant mothers can leave Page Boy with a complete maternity wardrobe, all of it stylish and all of it moderately priced. The wide selection includes eveningwear, career clothes, sportswear, and lingerie. There are versatile washable-silk coordinates, denim miniskirts, beaded formal wear, and dresses in fine fabrics.

FIRST THINGS:
CHILDREN'S WEAR

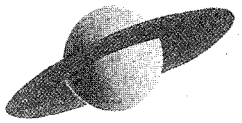
City kids are often dressed more stylishly than their country cousins—and their country aunts and uncles. Maybe it's because their wardrobes come from stores like these.

Baby Guess
775 Madison Avenue and 66th Street
628-2229; 10-6 daily
Baby Guess will open a new location on Madison Avenue this month. Sized for newborns to age seven, the Baby Guess line features the same casual look and comfortable feel of the adult line. All items are 100 percent cotton, pre-washed to prevent shrinking and fading, and very durable; they come in bright colors and patterns. The store, which is designed as a Wild West town, celebrates its grand opening August 15th with a cowboy clown, gifts, and Western-style food and drinks.

GapKids/babyGap
697-9007
There are 14 GapKids locations throughout Manhattan; seven of these feature babyGap departments. GapKids carries a full line of clothing in sizes 2-12, including miniaturized versions of the pocket-T, sweats, shirts, and pants; babyGap has outfits for infants.

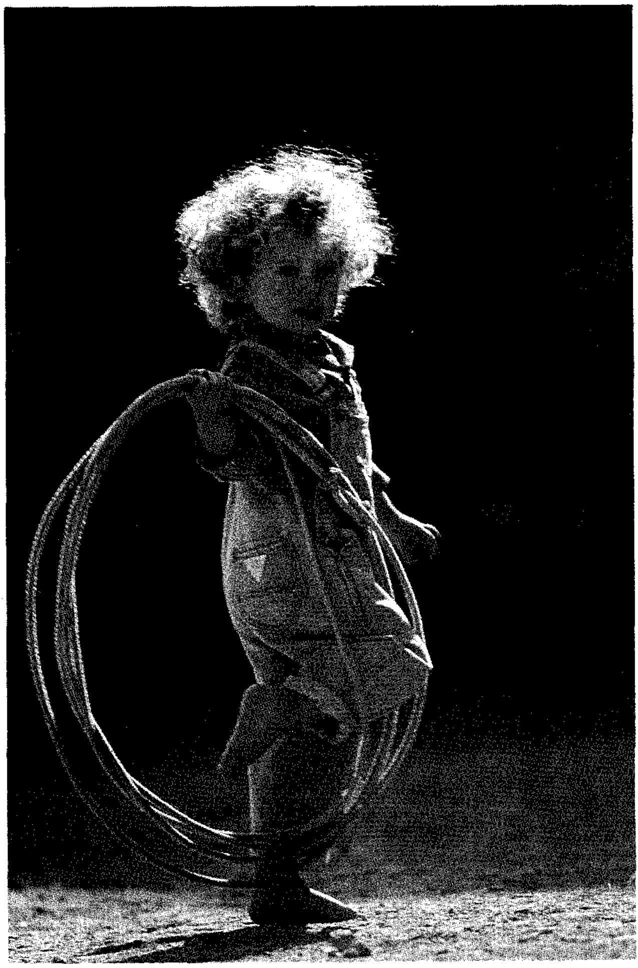
Monkeys and Bears
506 Amsterdam Avenue
and 84th Street
873-2673; M-F 11-7,
Sat 11-6, Sun noon-6
This store is small, but the selection is large: owner Alyssa Bell prefers to carry what can't be found anywhere else. The comfortable clothing, for newborn to size 8, ranges from sophisticated to fun, all in natural fabrics. There are hand-knitted sweaters; adorable stuffed animals; and handcrafted pillows, quilts, and toys.

Natan Borlam
157 Havermeyer Street
Brooklyn, 718-782-0108
Sun-Th 10-5, F 10-3
For 40 years, this family-run business in the Williamsburg section has been selling domestic and imported clothing for infants and children through size 20. The store discounts many of the better manufacturers. The atmosphere is casual and the selection wide, from fun to dressy to conservative.



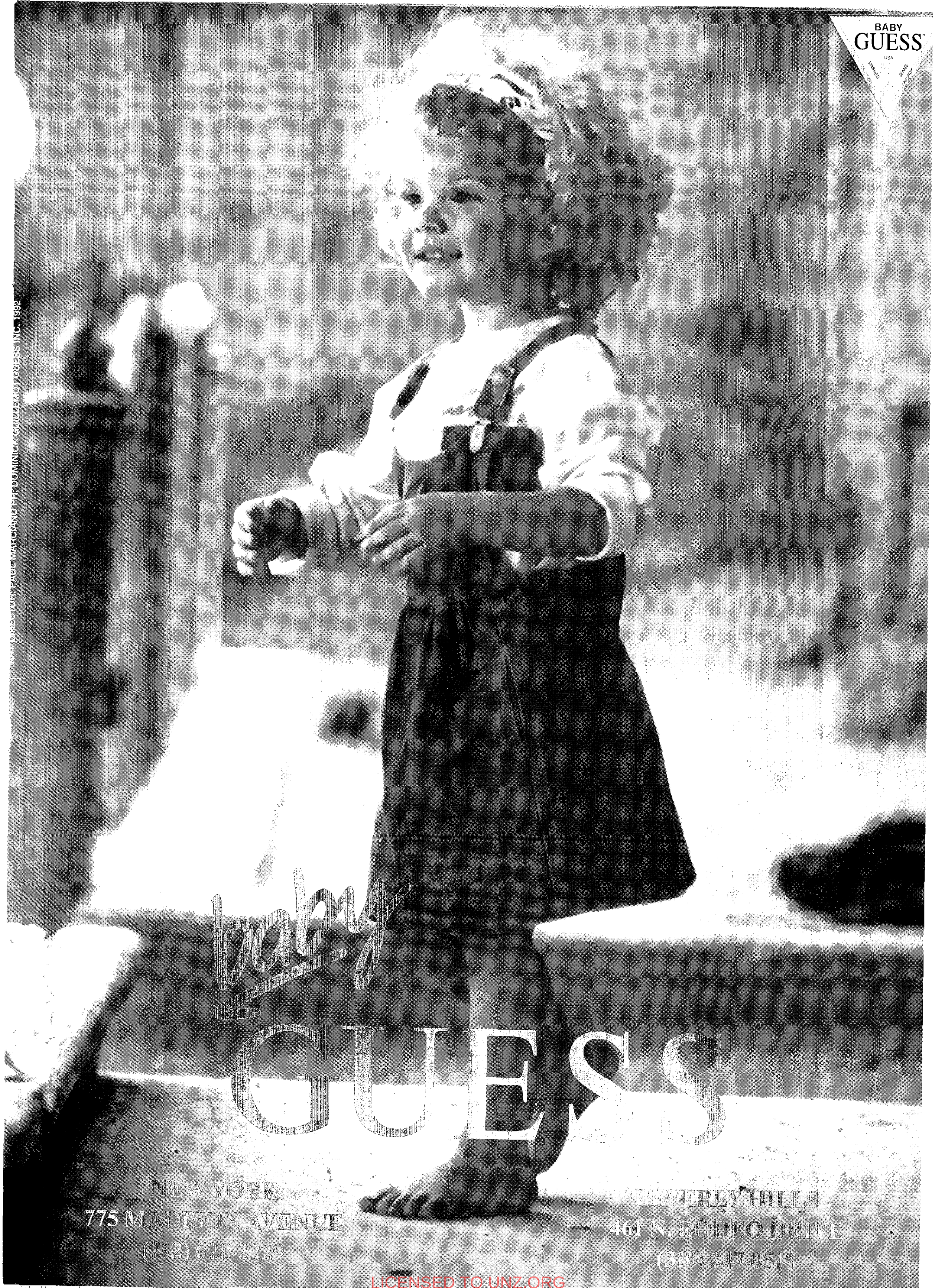
Pamper Me
322 First Avenue and 19th Street
677-0604; M-Sat 10-6
Pamper Me stocks comfortable cotton clothing that can't be found in the department stores. The 13-year-old firm also sells toys, books, puzzles, and children's bedding. The baby shower registry is a boon for expectant parents, and the staff will help assemble a layette.

Trois Pommes
930 Madison Avenue and 74th Street
288-1444; M-Sat 10-6
Formerly Petit Bateau, this store has specialized in French clothing for children for three decades. The back-to-school line includes traditional French schoolgirl dresses and boys' wool blazers and shorts. Trois Pommes is one of the few stores in New York to carry Petit Faune, Floriane, and Jeudi Apres-Midi—from playwear to outerwear, layette to size 12.



BABY GUESS

The new Baby Guess store at Madison Avenue and 66th Street celebrates its grand opening with events for children August 15.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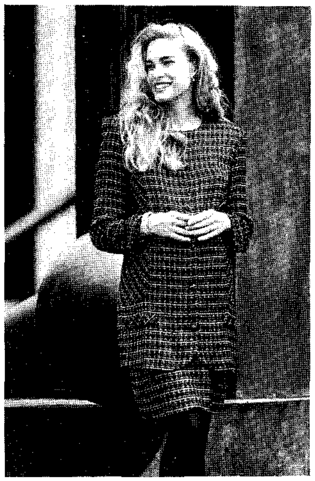

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THE JOYS OF TOYS

Santa's elves have nothing on New York City's toy stores. If it clicks, clacks, waddles, rolls, dings, dongs, or rattles, you can find it here. Although many of the children's clothing and furnishings stores also carry toys, here are some that make it a specialty.

A Bear's Place
789 Lexington Avenue
between 61st and 62nd streets
826-6465; M-F 9-7, Sat 9-6, Sun 10-5
(closed Sun during July and August)
This bright, welcoming store carries a large and interesting selection of toys, games, stuffed animals, puppets, books, videos, and arts and crafts supplies—as well as some charming children's furniture.

The Last Wound Up
1595 Second Avenue and 83rd Street
288-7585; M-W 10-7, Th-Sat 10-8, Sun 11-6
What else? Wind-up toys in all shapes and sizes, including the requisite mice, cars, and robots, plus wind-up foods, appliances, and even body parts. There is also an array of antique toys and music boxes.

Promises Fulfilled
1592 Second Avenue
between 82nd and 83rd streets
472-1600; M-Sat 10-6, Th till 7:30
It's not bribery, just rewarding good behavior, right? Promises Fulfilled specializes in hand-painted toys and gifts, from rocking horses to toy chests and other essentials for a child's room. There's also a newborn registry.

Quest Toys
225 Liberty Street
(Two World Financial Center), 945-9330
M-F 10-7, Sat and Sun 11-6
The items here are all appealingly displayed

on shiny white shelves. There are delightful wooden trucks, a sparkling selection of ceramic piggy banks, adorable puppets and marionettes, arts and crafts kits, musical instruments, and wooden toys.

SPECIAL GIFTS

Cards By Hannah
1562 First Avenue and 81st Street
388-2975
Hannah's brother, artist Robert Perez, sketches and prints delightful birth announcements, baby-shower invitations, and thank-you cards. The handmade cards are done with black ink on ivory note cards, sold in packages of ten for $7.99, and are available by mail only. Call for information.

Jenny B. Goode
1194 Lexington Avenue and 81st Street
794-2492; M-F 10-6:30, closed Sat;
Sun 10-6
Seat covers in the shape of dinosaurs and cats, sleeping bags (nappers) that fold neatly into a pillow, and wing chairs and ottomans in a selection of fabrics are some of the gift and novelty items for children available here. The store is also filled with stuffed animals, sweatshirts, clocks, and art kits.

Struzart Ltd.
9 Riverglen Drive, P.O. Box 329
Thiells, NY 10984; 914-786-7017
"Readin', Writin', and Recess" is a personalized album-organizer created by Struzart Ltd. that offers parent and child the opportunity to coauthor their own book. The album is organized into eight sections to preserve early school memories; there's space for photographs, report cards, award certificates, and more. Available by mail for check or money order, the album costs $28 (plus $4.50 for shipping and handling; New York residents add sales tax).

HOLLY ANNE

Tumbling fun: Jodi's Gym (244 East 84th Street, 772-7633) offers gymnastic classes for children aged 1-12—and has a store that sells dance, gym, and active wear for kids.

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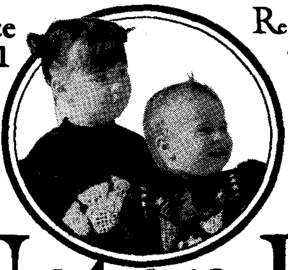
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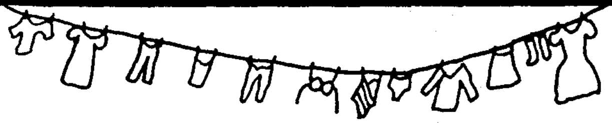
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NEW NEEDS: FURNISHINGS

It's just amazing how much equipment one small person can require. In addition to the layette (all of the clothing, linens, and bathing needs for a newborn), there's quite a bit more the new family will need. A lot of these items aren't necessities, but can make life with baby more enjoyable.

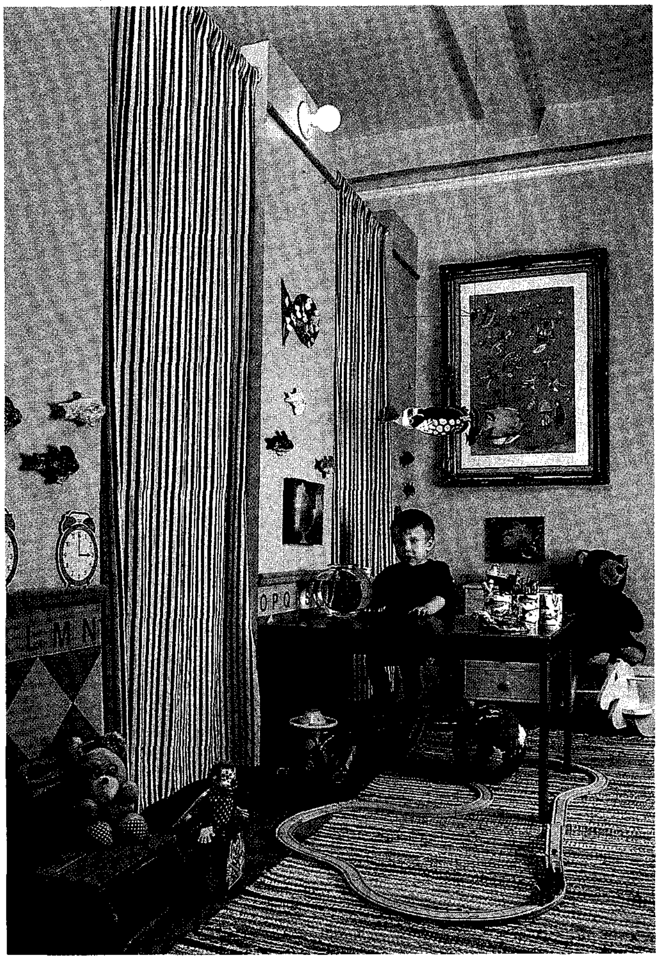
For the room, there's the crib, mattress, crib mobile, and crib bedding; a dressing table, chest of drawers, diaper pail, and hamper; a glider-rocker or rocking chair; a monitor/intercom; and a humidifier.

For feeding, infant supplies include pacifiers, bottles (with brushes, sterilizers, and warmers); bibs, a feeding spoon and dish, a food grinder; and a high chair. And for travel, the checklist includes a car seat, carriage, stroller, and front or back carrier. Here's where to find it all.

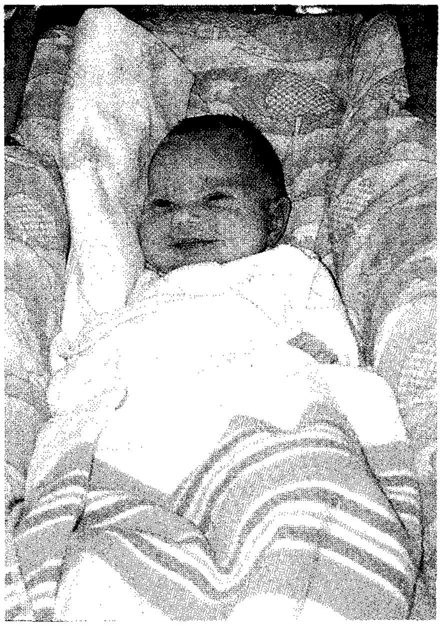
ABC Carpet & Home
888 Broadway and 19th Street
473-3000; M-F 10-7 (M,Th till 8),
Sat 10-6, Sun 11-6
ABC's third floor is the place to go for baby items. There is a small but impressive selection of toys, bedding, bowls, cups and saucers, charming all-cotton baby outfits, picture frames, clocks, quilts, books, high chairs, and riding toys. Plus, enameled, wrought-iron, and brass cribs and cradles.

Albee Baby Carriage
715 Amsterdam Avenue and 95th Street
662-5740; M-Sat 9-5:30, closed Sun
If it has anything to do with baby, Albee carries it: cribs, rockers, dressers, cradles, strollers (there are over 50 kinds), high chairs, car seats, and more—all discounted 10 to 40 percent. Albee, which has been in the business for 55 years and is still run by the same family, also has a large selection of toys, clothes, and accessories.

Little Folks
123 East 23rd Street
982-9669; M-F 9:30-6, Th till 6:30,
Fri till 5:30; Sun 12-5
(closed Sat, summer Sun)
This "supermarket for children" carries everything from cribs to clothing up to age 14. Osh Kosh, Flapdoodles, and Carters are among the clothing brands represented; furnishings include items by Aprica, Combi, and Perego.



A special place for a special person: Kids' Digs, a division of Carol Maryan Architects (215 West 79th Street, 787-7800), designs rooms for children that incorporate creative solutions to shelving, space, and wall decorations.



Comfortable clothing and accessories from the layette make for a happy start.

KEEPING BABY SAFE

When it comes to child safety, there's just no room for compromise. That's why New York City regulations require window guards and four-foot-high terrace railings in households with children under the age of 11. Here are some further precautions for caring parents.

New York Babyproofing
476 Columbus Avenue and 83rd Street
362-1262 M-F 11-7, Sat 11-6, Sun noon-5
This unusual store grew out of the owners' baby-proofing service: they would come into prospective or new parents' homes, evaluate their safety needs, provide recommendations for products, then purchase and install. They still offer the service, and their new retail store stocks everything to make even the most cautious New Yorker safer and more comfortable. There are fire extinguishers, outlet covers, night-lights, nursery monitors, purse alarms, water and air filters, riding helmets, and much more. There's also a selection of books and videos geared to baby and child safety. Gift baskets available.

PageAmerica
800-832-7243
The personal pager from PageAmerica is designed to keep families in touch. Working parents can receive messages at the office, or a child can carry the pager and be reached at all times. Users dial an 800 number, then dictate a message that appears on the pager's readout screen. The cost ranges from $55 to $129 for the pager, and from $4 to $19 per month for the service.

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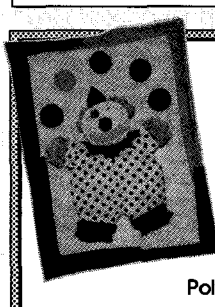

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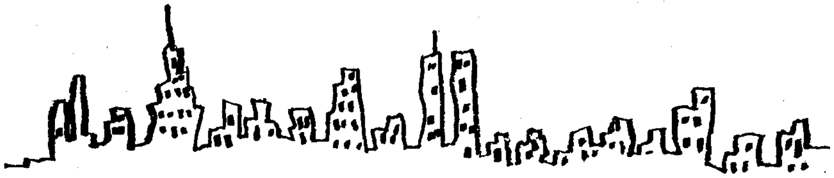

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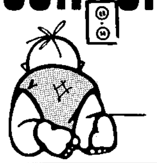

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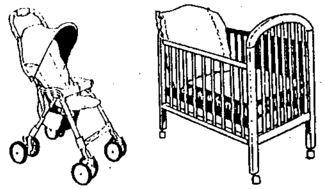

AT YOUR SERVICE

New parents need lots of help—like diaper services, baby nurses, nannies, doulas, and sitters. Here's a head start.

DIAPER SERVICES

The price for a week's worth of diapers (80 for a newborn) is approximately $15. The services all deliver once a week and provide the plastic liners and deodorant for the pails. They also sell other parenting needs like diaper pails, waterproof pants or velcro wraps, pins, clips, and even formula and breast pumps.

Bottom Line, 777-2229

Diaper Express, 800-876-2223

General Diaper Service, 800-442-2543

Riteway Diaper Service, 718-647-9000

DOULA AGENCIES

Doula comes from a Greek word that means "mothering the mother." Doulas are usually moms themselves, and are trained to care for the new mother, provide breast-feeding information and support, and handle post-partum issues. They will do just about anything: cook, shop, take care of siblings, run errands, and, often most importantly, provide emotional support. They can be of immeasurable help in getting through those first few rough days or weeks. Here are some of the local doula agencies and the territories they cover.

In a Family Way, Manhattan and Brooklyn, 877-8112

Maternal Instincts, Orange County, 914-496-8808

Motherlove, Manhattan, Brooklyn, Queens, most of New Jersey, Long Island, Westchester, Rockland, 201-358-2703

Mother Nurture, All five boroughs and Long Island, 718-631-BABY

N.Y. Nurse, Owned by Paula Zindler, R.N., New York City, 989-3036

WANTED: MARY POPPINS

Perhaps the most challenging task that a new parent will face is hiring an au pair, baby nurse, nanny, or housekeeper. There are many agencies in New York City that can help with this task. Seminars in choosing child care are offered at parenting centers like Family Focus (517-7160) and some of the Y's. The *Irish Echo* weekly newspaper is also a good resource. Here are some agencies around town:

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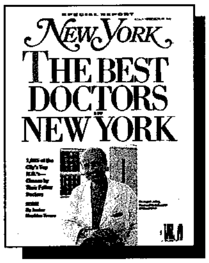

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JOSHUA HENDON/JONATHAN BOURNE

Kids grow up fast, but a portrait by Joshua Hendon/Jonathan Bourne (130 East 63rd Street, Suite 2D, 223-8396) captures the spirit of childhood forever.

All Home Services Agency, 799-9360
Child care, nannies, housekeepers.

Bohnes Baby Nursing, 879-7920
Baby-sitters, nannies, child care, nurses.

Frances Stewart Agency, 439-9222
Baby nurses, nannies, housekeepers, part-time baby-sitters, full/part time, temporary/permanent, live in/out.

Part Time Sitters Agency,
718-399-2804
Temporary/permanent part-time, after-school, and summer child care.

Plaza Nurses Agency, 466-1662
Baby nurses, nannies, housekeepers.

AU PAIR AGENCIES

Au pairs, part of a long-popular European child-care arrangement that has only recently caught on in the U.S., are young women (aged 18 to 25) who live with a family for a period of time (usually one year) and provide child care in exchange for room, board, and a relatively small salary (about $175 per week). The idea is that they become part of the family—dining, traveling, vacationing with the other family members. It can be an enriching experience for everyone involved.

Au Pair Care, 800-288-7786

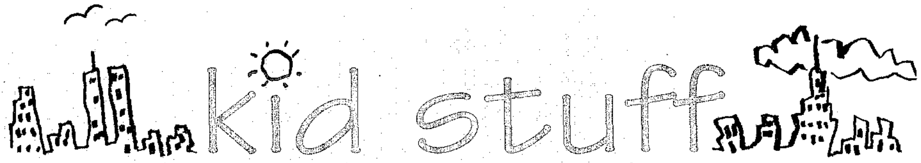
Au Pair/Homestay, 517-8200

American Institute for Foreign Study,
203-869-9090

Au Pair in America, 800-727-2437

Eur au Pair, 800-333-3804 •

kid stuff



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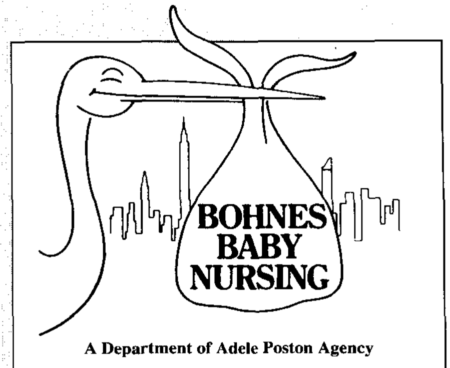

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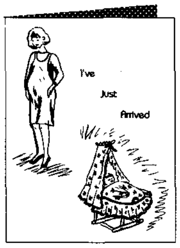

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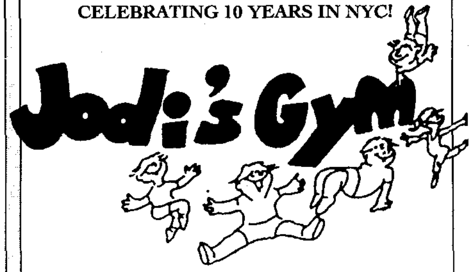

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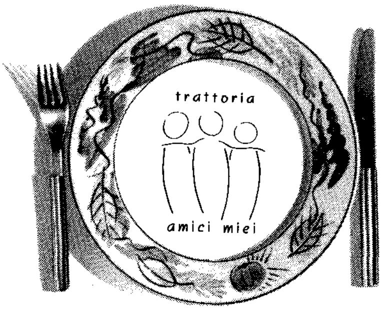

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(Continued from page 76)

one's really a glorified motel, but the rooms are perfectly pleasant. In East Hampton, the **1770 House** (143 Main Street, 516-324-1770; $105 to $175 per night, double occupancy) has seven country-style guest rooms. For more information on lodging in the area, call the Classic office at (516) 537-3177.

Even the best horse-show food loses its appeal after a few hours. A year-round Hamptonite commends the "highly enlightened, sophisticated Italian cooking," especially the thin-crust pizzas, at **Nick and Toni's** (dinner only), in East Hampton. And, she says, the food is so simple and beautifully prepared at the **Honest Diner** in Amagansett that even though locals keep pledging they'll eat there only once a week, they can't seem to keep their vows.

Or you might want to try one of these old standbys. **The Candy Kitchen** (Main Street, Bridgehampton, 516-537-9885) is great for breakfast, with homemade corn muffins and delicious waffles. One longtime fan favors **Fresno** (8 Fresno Place, East Hampton, 516-324-0727) for its seafood and fresh vegetables. **The Laundry** (31 Race Lane, East Hampton, 516-324-3199) serves what may be the best burger in the Hamptons, along with grilled fish and portobello mushrooms. The restaurant is also featuring a new version of its famous potato skins: Now they're made with sweet potatoes and come with a honey-yogurt dip.

For a change of pace, either before or after the day's events, visit **Ruby Beets** (corner of Montauk Highway and Poxybogue Road, 516-537-2802), treasured by Manhattan's design underground for its whimsical antiques and knickknacks at bargain prices. This offbeat antiques shop has a sense of humor. Partners Sharone Einhorn and Tom Flynn rummage around in old houses and defunct hotels to find items that "aren't too serious or too expensive." It's the perfect place to pick up a little something for the country house—an old-fashioned meat grinder, perhaps, or a green mohair love seat, an orange chenille bedspread, an iron bed, a swatch of bark cloth, even a Porky Pig bank for the cartoon lover in your life.

Victory Garden (63 Main Street, East Hampton, 516-324-7800), favored haunt of the uptown design set, is more elegant than whimsical, with a distinctly floral theme. Owner Paola Schulhof has gathered grape carriers, harvesting baskets, and waist-high vinegar bottles from Provence and faience from France, Italy, and Portugal. There is French wicker furniture, Jaspé pottery, hammered-copper watering cans from Turkey, even small-ticket items such as gardening books, bulb vases, and a new line of potpourri—an earthy blend of crushed roses, jasmine, amber, musk, and ylang-ylang. ■

Books/Rhoda Koenig

FEAR AND LOATHING

“. . .*Antisemitism* provides an impressive survey of the subject. *Their Ancient Glittering Eyes* is a book rich in small pleasures. . .”

BERLIN STORIES: *In November 1938, after* Kristallnacht.

Antisemitism: The Longest Hatred, *by Robert S. Wistrich. Pantheon Books; 341 pages; $25.*

THOUGH BOTH JEWS AND GENTILES ARE FAMILIAR with the recent facts of anti-Semitism, its history and theories are less common knowledge. In his impressive chronological and international survey of the subject, Robert S. Wistrich, a historian at the Hebrew University of Jerusalem, considers the reasons underlying distaste, discrimination, and murder—if, indeed, *reason* is a word that can always be applied to what he calls a “miasma of nightmarish paranoia, millennial fantasy, homicidal hatred and sheer political cynicism. . . . Free-floating antisemitism, for which the actual presence of Jews is almost immaterial, thrives on archetypal fears, anxieties and reflexes that seem to defy any rational analysis.”

Since, for nearly 2,000 years, the persecutors of Jews have been Christians and Muslims, one is likely to forget that anti-Semitism existed before either of them. The Old Testament itself, after all, records the genocidal ambitions of Haman—which, Wistrich says, probably reflect the hostility of the Greeks rather than the Persians. Jews were resented in the Hellenistic world for their refusal to assimilate into the dominant culture, for their determination to follow their own religion, maintain strict dietary laws, and marry only fellow Jews. As early as the third century B.C., some of the main tenets of anti-Semitism had developed: that Jews were snobbish and misanthropic, that they produced nothing of value, and that once a year their religion demanded the sacrifice of a Gentile (the earliest appearance of the blood libel). Anger at the Jews’ wealth also led to hostility and, at times, to riots and pogroms in the Greek as well as the Roman empires. But that wealth also testified to the power of the Jews—as did their sheer numbers. More than 10 percent of Roman citizens were Jews, who were feared by the emperors for their success in winning converts and organizing rebellions. In trying to control the Jews, Rome alternated policies of toleration and repression to deal with a social and political question.

Anti-Semitism was a serious threat to Jews only when it became a theological question as well—when Christianity became the official religion of the empire. In shifting the blame for the Crucifixion from the Roman authorities to the Jewish mob, the early Christian fathers encouraged their followers to seek vengeance on contemporary bearers of an inherited guilt. (They also, in identifying celibacy with grace, promulgated a stereotype that still exists, of the Jew as sinfully carnal.) Jews became vulnerable to forced conversion, expulsion, and massacre, and, as anti-Semitism intensified in the Middle Ages, to new calumnies—to charges that they were agents of the Devil, or greedy and venal usurers (since Christians were forbidden to lend money to other Christians at interest, only Jews could do so, reaping the anger of debtors).

Nor did modification in Christian thinking result in greater sympathy for Jews. Martin Luther, furious at his inability to convert Jews to Protestantism, described them as “this insufferable devlish burden” and recommended that Jews should be deprived of their prayer books and property, their homes and synagogues burned, and their movements severely restricted. The anti-clericalism of the Enlightenment was accompanied not by compassion for the victims of Christian prejudice but by renewed attacks on those whose religion was the origin of Christianity. Jews were held “responsible for all the crimes and perversities committed in the name of monotheistic religion.” Voltaire, who called the Jews “an ignorant and barbarous people, who have long united the most sordid avarice with the most detestable superstition,” was only one of a long line of artists and intellectuals who made anti-Semitism respectable for people too educated and prosperous to resent Jews for mythological or economic reasons. Henry Adams in America, Wagner in Germany, Giraudoux and Céline in France reinforced the pseudoscientific racial arguments of the late-nineteenth century that attributed everything objectionable about Jews to an intrinsic taint: Since Jews could not be altered by conversion or assimilation, the inexorable logic of the racial view was that they must be destroyed.

Considering the range of crimes of which Jews have been found guilty without trial, it becomes apparent that anti-Semites have never been hobbled by con-

Photograph by AP/Wide World.

sistency. Thus Jews are arraigned for being entrenched bourgeois and rootless cosmopolites, for being Communist subversives and masters of Wall Street. Scapegoats stretched on the Procrustean beds of numerous ideologies, Jews have been a convenient diversion for feelings of guilt, self-loathing, and fear of the unknown—from the worry that mass immigration of Eastern European Jews at the turn of the century would create a "mongrel" race to the present-day anger in Islamic and former Communist countries at "decadent" freedoms of speech and behavior that accompany Westernization. In 1983, for instance, the Libyan representative to the United Nations told the General Assembly, "Look around New York. Who are the owners of pornographic film operations and houses? Is it not the Jews who are exploiting the American people and trying to debase them? If we succeed in eliminating that entity, we shall by the same token save the American and European peoples."

In Wistrich's overview of Western countries, the United States comes by far the closest to the ideal of the *goldeneh medina,* marred only by such relatively minor unpleasantness as university quotas, job discrimination, and the occasional Louis Farrakhan or Henry Ford ("I regard Heinrich Ford as my inspiration," said Hitler). But his section on this golden land is too brief and sketchy to consider the many pressures and contradictions of being Jewish in America: The fight of the Jewish-supported American Civil Liberties Union to allow Nazis to march in Skokie, Illinois, is just one example of the collisions between preservation and principle in our complicated paradise.

The stern message of Wistrich's work is that anti-Semitism is the most adaptable of evils: Remove economic, theological, cultural, any objective grounds for it, and it will feed, chameleonlike, upon the air. If other types of histories can offer understanding and hope, Wistrich's, sadly, shows only the need for vigilance.

In brief: AN EXPANDED VERSION OF HIS 1978 memoir *Remembering Poets,* Donald Hall's **Their Ancient Glittering Eyes: Remembering Poets and More Poets** (Ticknor & Fields; 348 pages; $22.95) adds to his reminiscence of cringing at Ezra Pound's serenading him and his wife with " 'The Yiddisher Charleston Band' in a vaudevillian Jewish accent" and T. S. Eliot making a joke that he got only six months later, the diffident proposal Marianne Moore received from the milkman and the way Yvor Winters would react to clichés in writing class ("He would lean back in his chair, gaze toward the ceiling with a soulful expression, and intone with plush sonority, 'The pine tree, like a lonely sentinel, stood etched against the sky' ").

Eyes doesn't contain any earth-shaking anecdotes or revelations, but the impeccable grace and precision of Hall's prose, as well as his astute observations about the poets and their poems, make this a book rich in small pleasures. Drinking with Dylan Thomas, Hall was young enough to remark, after reading the phrase "death-wish," "What a dumb idea anyway. Who wants to die?" To this Thomas replied, "Oh, I do," and, when asked why, said, "Just for the change."

This leads Hall into a consideration of the public and private, quick and slow suicides of poets. "Anne Sexton's flirtation with death was public and chronic, encouraged by poetry-groupies and death-groupies. . . . Barkers at the sideshow of literature, consumers of suffering . . . applauded her tears and goaded her to surpass herself, to call her own bluff. Death collectors, they too found in themselves an urge to destroy themselves, but they muted it; they evaded or avoided confrontations with their own darkness by encouraging Sexton to greater and greater confrontation with her own." Hall finds this not only dishonest but a refusal to attend to what poets are for: "They have spent their lives trying to make antidotes to death." ■

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SALES & BARGAINS

BY LEONORE FLEISCHER

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PRATESI BED AND BATH LINENS ARE NOW UP to 50 percent off, in geometric patterns, paisley, or the multicolored "Wreaths" king-size 4-piece set (top and bottom sheets and 2 shams), was $1,130, now $565; "Carnevale" jacquard in red or blue, "Ecologico" in bright blue, and "Raso" in peach are 50 percent off; all in-stock dust ruffles are half-price; winter quilts, were $850 for printed to $1,500 for embroidered, now $595–$1,085. A.E., M.C., V., checks accepted; all sales final. *Pratesi, 829 Madison Ave., at 69th St. (288-2315); Mon.–Sat. 10 a.m.–6 p.m.; while stock lasts.*

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DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017-5998, six weeks before the sale.*

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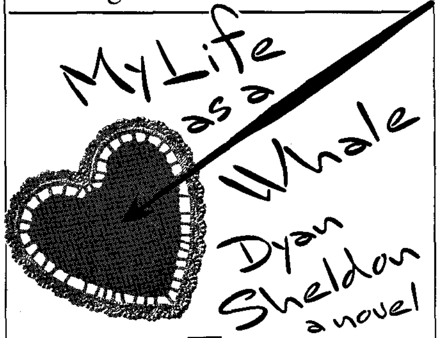

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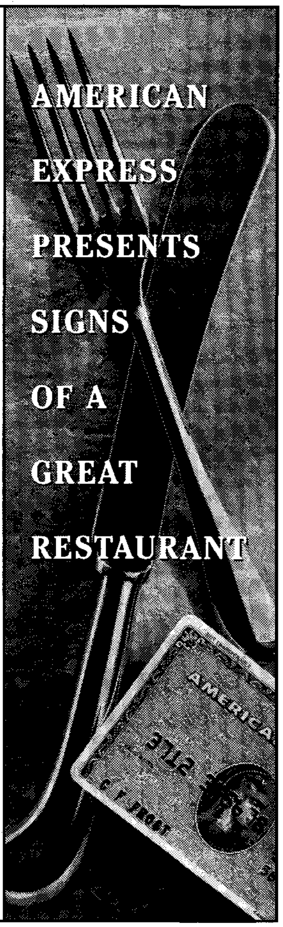

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THIS SOHO ART GALLERY HAS REDUCED ALL of its original oil, acrylic, oil-and-acrylic, and watercolor paintings by as much as 60 percent. Most of these works by living artists are sold unframed, but the gallery can frame them for you (most on exhibit now are already framed). For example, Avri Ohana unframed 54-in.-by-64-in. abstract acrylic, was $5,000, now $3,000; S. H. Lee Victorian-style realistic oils, Dutch florals, and still lifes are 60 percent off, such as unframed 36-in.-by-48-in. painting of birds, was $2,800, now $1,120; Robert Lui 30-in.-by-40-in. impressionistic landscape with figures, was $1,500, now $900; Juan Sanchez 54-in.-by-72-in. unframed abstract acrylic, was $5,000, now $2,500; Guy Dessapt 24-in.-by-30-in. framed oil-and-acrylic of a French street, was $8,200, now $7,380; framed Charles Cobelle 22-in.-by-28-in. watercolor of a racetrack, was $2,500, now $2,000. M.C., V; checks accepted as deposits only (merchandise held until they clear); all sales final. *Gallery Revel, 96 Spring St., near Broadway (925-0600); Mon.–Fri. 9 a.m.–6 p.m.; Sat. 11 a.m.–6 p.m.; Sun. noon–6 p.m.; through 8/31.*

RICHARD'S GEAR

ORDERS TAKEN IN AUGUST FOR CUSTOM-DESIGNED home accessories and furnishing fabrics at the three Richard's branches are now reduced in price. The rates quoted below are exclusive of fabric; measuring and installation are additional. Balloon and Roman shades, were $16–$18 per square foot in labor, now $10; reupholstery, slipcovers, draperies (free Roc-Lon lining), and bedspreads are now 30 percent off; all upholstered furniture from Pearson, Hickory White, Hickory Chair, Southwood, and Heirloom, now 40 percent off manufacturer's suggested list; floor samples are 50 percent off; all in-stock fabrics are 50 percent off. M.C., V.; checks accepted as deposits on custom work only; all sales final. *Richard's Interior Design, 1325 Madison Ave., near 93rd St. (831-9000), Mon.–Sat. 10 a.m.–6 p.m.; Thurs. till 7 p.m.; Sun. 11 a.m.–5 p.m.; 234 E. 75th St. (734-4488), Mon.–Sat. 9 a.m.–6 p.m.; 83 Greenwich Avenue, Greenwich, Conn. (203-622-4300), Mon.–Sat. 9:30 a.m.–5:30 p.m.; through 9/7.*

A Complete Entertainment Guide for Seven Days Beginning

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MOVIES

THEATER GUIDE

COMPILED BY KATE O'HARA

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the other boroughs, alphabetically; and those elsewhere, by county. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—209 W. Houston St. (727-8110). #1—8/3–11: *Dream Deceivers* (1991); *The Red Bridge* (1991). #2—"Somewhere in the Night: The Auteur Side of Film Noir." 8/5: *Private Hell 36* (1954); *The Hitchhiker* (1953). 8/6: *Female Jungle* (1956); *The Girl in Black Stockings* (1957). 8/7–9: *The Lady From Shanghai* (1948); *Gilda* (1946). 8/10: *Force of Evil* (1948); *Try and Get Me* (1951). 8/11–12: *So Dark the Night* (1946); *My Name Is Julia Ross* (1945); *Shockproof* (1949). #3—*Gas Food Lodging*.

2. ESSEX—Grand St. at Essex St. (982-4455). *Mo' Money*.

3. ANGELIKA FILM CENTER—18 W. Houston St. (995-2000). #1—*Enchanted April*. #2—*Mediterraneo*. #3—*Night on Earth*. #4—*Delicatessen*. #5—*Zentropa*. #6—*Antonia and Jane; Hear My Song*.

4. LE CINEMATOGRAPHE—15 Vandam St. (675-4680). #1—8/5–6: *Big Sleep* (1946); *Dark Passage* (1943). 8/7–8: *In a Lonely Place* (1950); *Dead Reckoning* (1947). 8/9: *Sabrina* (1954); *Beat the Devil* (1954). 8/10–19: "John Cassavetes Festival." 8/10–11: *Husbands* (1970).

5. WAVERLY—Sixth Ave. at W. 3rd St. (929-8037). #1—*Prelude to a Kiss*. #2—*Buffy the Vampire Slayer*.

6. 8TH STREET PLAYHOUSE—8th St. east of Sixth Ave. (674-6515). 8/5–6: *Some Like It Hot* (1959); *Truth or Dare* (1991). 8/7–8: *Rebel Without a Cause* (1955); *Giant* (1956). 8/9–11: *For the Boys* (1991); *Auntie Mame* (1958). 9/12–13: *The Double Life of Véronique* (1991); *Repulsion* (1965).

7. MOVIELAND 8TH STREET—8th St. east of University Pl. (477-6600). #1—*Universal Soldier*. #2—Through 8/6: *Boomerang*. Opening 8/7: *Unforgiven*. #3—*Unlawful Entry*.

8. THEATRE 80—St. Marks Pl. bet. First and Second Aves. (254-7400). 8/5: *Monty Python's the Meaning of Life* (1983); *Time Bandits* (1981). 8/6: *The Tall Target* (1951); *Cornered* (1945). 8/7–8: *A Streetcar Named Desire* (1951); *The Long Hot Summer* (1958). 8/9: *Masculine-Feminine* (1966); *A Married Woman* (1965). 8/10: *Band of Outsiders* (1964); *Breathless* (1959). 8/11: *Day for Night* (1973); *Such a Gorgeous Kid Like Me* (1973).

9. LOEWS VILLAGE THEATRE VII—Third Ave. at 11th St. (982-0400). #1—*Bebe's Kids*. #2—*One False Move*. #3—*Batman Returns*. #4—*A League of Their Own*. #5—*Patriot Games*. #6—*A League of Their Own*. #7—*The Best Intentions*.

10. VILLAGE EAST—Second Ave. at 12th St. (529-6799). #1—*Mo' Money*. #2—*A Stranger Among Us*. #3—*Sister Act*. #4—*Mo' Money*. #5—*Honey, I Blew Up the Kid*. #6—*The Adjuster*. Opening 8/7: *London Kills Me*. #7—*Lovers*. Opening 8/7: *3 Ninjas*.

11. CINEMA VILLAGE Third Ave.—Third Ave. bet. 12th–13th Sts. (505-7320). *Entoute Innocence*.

12. ART GREENWICH TWIN—Greenwich Ave. at 12th St. (929-3350). #1—*Death Becomes Her*. #2—*The Player*.

13. CINEMA VILLAGE 12th St.—12th St. east of Fifth Ave. (924-3363). *Affengeil*.

14. QUAD CINEMA—13th St. west of Fifth Ave. (255-8800). #1—*Father*. #2—*Europa, Europa*. #3—*Raise the Red Lantern*. #4—*Afraid of the Dark*.

14th–41st Streets

18. LOEWS 19TH STREET EAST—Broadway at 19th St. (260-8000). #1—*Boomerang*. #2—*Universal Soldier*. #3—*Universal Soldier*. #4—*Boomerang*. #5—*Cool World*. #6—*Lethal Weapon 3*.

19. CHELSEA—23rd St. bet. Seventh and Eighth Aves. (691-4744). #1—*Sister Act*. #2—*A Stranger Among Us*. #3—*Mo' Money*. #4—*Mo' Money*. #5—*Buffy the Vampire Slayer*. #6—*Unlawful Entry*. #7—*Death Becomes Her*. #8—*A League of Their Own*. #9—*Prelude to a Kiss*.

20. 23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves. (989-0060). #1—*Mom and Dad Save the World; Batman Returns*. Opening 8/7: *3 Ninjas*. #2—*Bebe's Kids*. #3—*Honey, I Blew Up the Kid*.

21. GRAMERCY—23rd St. at Lexington Ave. (475-1660). *The Playboys*.

22. BAY CINEMA—Second Ave. at 31st St. (679-0160). *Buffy the Vampire Slayer*.

24. LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave. (532-5544). #1—*Batman Returns*. #2—*Mo' Money*. #3—*Bebe's Kids*.

25. 34TH STREET EAST—34th St. at Second Ave. (683-0255). *Death Becomes Her*.

MOVIES

26. MURRAY HILL CINEMAS—34th St. west of 3rd Ave. (689-6548). #1—*Boomerang*. #2—*A Stranger Among Us*. #3—*Honey, I Blew Up the Kid*. #4—*Sister Act*. Opening 8/7: *3 Ninjas*.

42nd–60th Streets

31. NATIONAL TWIN—Broadway bet. 43rd–44th Sts. (869-0950). #1—*Unlawful Entry*. #2—*Buffy the Vampire Slayer*.

32. LOEWS ASTOR PLAZA—44th St. west of Broadway. (869-8340). *Mo' Money*.

33. CRITERION CENTER—Broadway bet. 44th–45th Sts. (354-0900). #1—*Batman Returns*. #2—*Universal Soldier*. #3—Through 8/6: *Man Trouble*. Opening 8/7: *Unforgiven*. #4—*Universal Soldier*. #5—*Basic Instinct*. #6—*Lethal Weapon 3*. #7—*Mom and Dad Save the World*.

34. EMBASSY 1—Broadway bet. 46th–47th Sts. (302-0494). *Honey, I Blew Up the Kid*. Opening 8/7: *3 Ninjas*.

36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts. (730-7262). *Bebe's Kids*. **EMBASSY 3—***Boomerang*. **EMBASSY 4—***Sister Act*.

38. WORLDWIDE CINEMAS—49th–50th Sts. bet. 8th and 9th Aves. (246-1583). #1—*A League of Their Own*. #2—*Mediterraneo*. #3—*The Playboys*. #4—*The Player*. #5—*Patriot Games*. #6—*Buffy the Vampire Slayer*.

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *A Stranger Among Us*.

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *Death Becomes Her*.

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). *Cool World*.

43. CARNEGIE HALL CINEMA—Seventh Ave. at 57th St. (265-2520). #1—*Prelude to a Kiss*. #2—*Night on Earth*.

44. SUTTON—57th St. east of Third Ave. (759-1411). #1—*One False Move*. #2—*Honey, I Blew Up the Kid*. Opening 8/7: *3 Ninjas*.

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (307-7856). *Far and Away*.

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *Afraid of the Dark*.

48. CROWN GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *Unlawful Entry*.

49. PLAZA—58th St. east of Madison Ave. (355-3320). *Raise the Red Lantern*.

50. LOEWS FINE ARTS—58th St. west of Fifth Ave. (980-5656). *Howards End*.

51. 59th STREET EAST—59th St. west of Second Ave. (759-4630). *Bebe's Kids*.

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*Boomerang*. #2—*Boomerang*.

53. BARONET—Third Ave. at 59th St. (355-1663). *Mo' Money*. **CORONET—***Death Becomes Her*.

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *Death Becomes Her*.

55. CINEMA I—Third Ave. at 60th St. (753-6022). *A Stranger Among Us*. **CINEMA II—***Enchanted April*. **CINEMA THIRD AVE.—***Sister Act*.

61st Street and Above, East Side

58. ART EAST CINEMA—First Ave. at 61st St. (644-1111). #1—*The Playboys*.

59. FIRST & 62ND ST. CINEMA—62nd St. Bet. First and York Aves. (752-4600). #1—*Man Trouble*. #2—*The Player*. #3—*Buffy the Vampire Slayer*. #4—*Prelude to a Kiss*. #5—*Pinocchio; Basic Instinct*. #6—*Housesitter*.

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*Universal Soldier*. #2—*Batman Returns*.

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *The Best Intentions*.

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*Patriot Games*. #2—*Mom and Dad Save the World*.

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *Mediterraneo*. Opening 8/7: *London Kills Me*.

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *A League of Their Own*.

65. UA EAST—First Ave. at 85th St. (249-5100). *Bebe's Kids*.

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*Honey, I Blew Up the Kid*. Opening 8/7: *3 Ninjas*. #2—*A Stranger Among Us*.

67. LOEWS ORPHEUM—Third Ave. at 86th St. (876-2400). #1—*Batman Returns*. #2—*Prelude to a Kiss*. #3—*Buffy the Vampire Slayer*. #4—*Universal Soldier*. #5—*Sister Act*. #6—*Boomerang*. #7—*Mo' Money*.

68. 86TH STREET—86th St. west of Lex. Ave. (534-1880). #1—*Death Becomes Her*. #2—*Unlawful Entry*.

61st Street and Above, West Side

79. LOEWS COLUMBUS CIRCLE—Broadway at 61st St. (247-5070). *A Stranger Among Us*.

80. CINEPLEX ODEON 62nd AND BROADWAY—62nd St. at Broadway (265-7466). *A League of Their Own*.

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*A Tale of Springtime*. #2—*The Player*. #3—*The Hairdresser's Husband*.

83. REGENCY—Broadway bet. 67th–68th Sts. (724-3700). *Death Becomes Her*.

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*Boomerang*. #2—*Universal Soldier*. #3—*Honey, I Blew Up the Kid*. #4—*Mo' Money*. #5—*Bebe's Kids*. #6—*Batman Returns*.

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*Buffy the Vampire Slayer*. #2—*Unlawful Entry*.

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—*Sister Act*. #2—*Patriot Games*.

91. NOVA—Broadway bet. 147th–148th Sts. (862-5728). #1—*Bebe's Kids*. #2—*Mo' Money*.

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF THE MOVING IMAGE—35th Ave. at 36th St., Astoria (718-784-0077). $5; senior citizens $4; students and children $2.50; members free. Through 9/13: "American Impressionist: A Robert Altman Retrospective." 8/8: *Images* (1972); *California Split* (1974). 8/9: *Nashville* (1975); *Tanner '88:* "For Real" and "Night of the Twinkies." Through 1/24/93: "The Living Room Candidate: A History of Presidential Campaigns on Television 1952–1992." 7/25–8/7: "Conversation at Gettysburg"; "The People Speak"; "Nixon: Man in the Arena"; "What Manner of Man?"; "Change Without Chaos"; George McGovern's Vietnam Speech." 8/8–14: "Ford and Carter Election-Eve Specials"; "Ford-Carter Debate #1–#3"; "Mondale-Dole Debate."

ANTHOLOGY FILM ARCHIVES—32 Second Ave. at 2nd St. (505-5181). $6; students and senior citizens $5; members $4. 8/1–30: "Essential Cinema." 8/7: Stan Brakhage's *The Art of Vision* (1961–65). 8/8: Robert Breer, Robert Bresson, René Clair, Francis Picabia, and Luis Buñuel. 8/9: Bruce Connor, Luis Buñuel, Salvador Dali, and Robert Bresson.

BROOKLYN CENTER CINEMA—Whitman Theatre, Nostrand Ave. and Ave. H, Brooklyn (Brooklyn College campus) (718-780-5295). $5; senior citizens, students, and children $4. Call for times. 8/5, 7, 9: "Looney Tunes Hall of Fame."

CATHEDRAL OF ST. JOHN THE DIVINE—Amsterdam Ave. at 112th St. (316-7563). $5. "1992 Summer Silent Film Festival." With accompaniment by Lee Erwin on the organ. 8/5: *West of Zanzibar* (1928), dir. Tod Browning, with Lon Chaney and Lionel Barrymore.

THE FILM SOCIETY OF LINCOLN CENTER—The Walter Reade Theater, 165 W. 65th St., plaza level (875-5600). 8/5–20: "Eurobeat: Blacks In European Cinema." 8/5: *Siren of the Tropics/La Sirene des Tropiques* (1927), dir. Henri Etlevant and Mario Nalpas; *Borderline* (1928), dir. Kenneth MacPherson. 8/5 & 6: *Letters From Alou/Las Cartas de Alou* (1990), dir. Montxo Armendáriz. 8/7–10: *No Fear, No Die/S'en Fout La Mort* (1990), dir. Claire Denis. 8/10, 11: *The Woman of Rose Hill* (1989), dir. Alain Tanner. 8/12, 13: *The Proud Valley* (1940), dir. Pen Tennyson. 8/12, 13: *'Round Midnight* (1986), dir. Bertrand Tavernier. 8/14, 15, 16: *Pummaro'* (1990), dir. Michele Placido. "Special Programs" Movies for Kids: 8/8, 9: *Three Warriors* (1977), dir. Kieth Merrill.

FILMS CHARAS—Community and Cultural Center, 360 E. 10th St. (982-0627). Nonmembers $4; members $2. All programs start at 8. 8/11: *Beat Generation* (1987), dir. Janet Forman; *Beat Girl* (1959); *The Burning Ghat*, dirs. James Rasin and Jerry Poynton.

FRENCH INSTITUTE—Florence Gould Hall, 55 E. 59th St. (355-6160). "Ciné-Club." $5.50; students $4; members free. 8/5: *One Deadly Summer/L'Été Meurtrier* (1982), dir. Jean Becker. 8/12: *Clean State/Coup de Torchon* (1982), dir. Bertrand Tavernier.

JOSEPH PAPP PUBLIC THEATER—425 Lafayette St. (598-7171). $6; senior citizens and students $5. Call for showtimes. **Newman Theater:** "Italian Summer Festival: 30 Days of Italian Cinema." 8/4–6: *Per Firenze/For Florence* (1967), dir. Franco Zeffirelli; *Cadaveri Eccellenti/Illustrious Corpses* (1976), dir. Francesco Rosi. "Marilyn in Scope." 8/4–6: *Niagara* (1953); *Gentlemen Prefer Blondes* (1953). 8/7–9: *Bus Stop* (1956); *The Seven Year Itch* (1955). 8/8–9: *River of No Return* (1954). 8/11–13: *Let's Make Love* (1960); *How to Marry a Millionaire* (1953). **Little Theater:** 8/5, 6: *For Frances/Per Firenze* (1967), dir. Franco Zeffirelli. 8/5, 6: *Illustrious Corpses/Cadaveri Eccellenti* (1976), dir. Francesco Rosi. "Marilyn in Scope." 8/7–8: *Some Like It Hot* (1959); *The Misfits* (1961). 8/9, 11: *Don't Bother to Knock* (1952); *The Prince and the Showgirl* (1957).

MAXWELL'S—1039 Washington St., Hoboken, N.J. (201-798-4064). $4. "The Film Series at Maxwell's." 8/4, 5: "A Benefit for Tao Mural Project" *Wings of Desire* (1982), dir. Wim Wenders. 8/11, 12: *The British Animation Invasion*.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9480). Free with museum admission. Ongoing series: "Cannes 45 Years: Festival International Du Film." 8/4, 6: *Un Condamné á Mort s'est echappé/A Man Escaped* (1956), dir. Robert Bresson; *Leo the Last* (1970), dir. John Boorman. 8/6: *II Gattopardo/The Leopard* (1963), dir. Luchino Visconti. 8/7: *Céline et Julie Vont en Bateau/Celine and Julie Go Boating* (1974), dir. Jacques Rivette. 8/7: *Babette's Gaestebud/Babette's Feast* (1987), dir. Gabriel Axel. 8/8: *Sen Noci Svatojanske/A Midsummer's Night Dream* (1960), dir. Jan Trnka. 8/8: *Babette's Gaestebud/Babettes's Feast* (1987), dir. Gabriel Axel. 8/8: *Apocalypse Now* (1979), dir. Francis Ford Coppola. 8/9: *Céline et Julie vont en bateau/Celine and Julie Go Boating* (1974), dir. Jacques Rivette. 8/9: *Kanal* (1957), dir. Andrzej Wajda. 8/10: *Apocolypse Now* (1979), dir. Francis Ford Coppola. 8/10: *Sen Noci Svatojanske/A Midsummer Night's Dream* (1960), dir. Jan Trnka. 8/10, 11: *Como Era Gostoso o meu Francês/How Tasty Was My French Man* (1971), dir. Nélson Pereiras dos Santos. 8/11: *To Sleep With Anger* (1990), dir. Charles Burnette. 8/11: *Deus e o Diablo na Terra do Sol/Black God, White Devil* (1964), dir. Glauber Rocha.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $6; members and students $4; senior citizens $4; under sixteen $2.50. Cinema #1: 8/5, 6: *Beauty and the Beast* (1946). 8/5: *Orpheus* (1949). 8/7–10: *Shadows and Fog* (1991). 8/7–10: *Kafka* (1991). 8/11–13: *Where Angels Fear to Tread* (1991). Cinema #2: Through 8/6: *Night on Earth* (1991). 8/7–12: "John Cassavetes Festival." Including *Shad-*

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ows (1958), *Faces* (1964), *A Woman Under the Influence* (1974), and *The Killing of a Chinese Bookie* (1976).

BRONX

150. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Bebe's Kids.* #2—*Mo' Money.* #3—*Honey, I Blew Up the Kid.*

152. BAY PLAZA—2210 Bartow Ave. (320-3020). #1—*Boomerang.* #2—*Bebe's Kids.* #3—*Universal Soldier.* #4—*Sister Act.* #5—*A League of Their Own.* #6—*Buffy the Vampire Slayer.* #7—*Unlawful Entry.* #8—*Honey, I Blew Up the Kid.* #9—*Mo' Money.*

155. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*Mo' Money.* #2—*Buffy the Vampire Slayer.* #3—Through 8/6: *Boomerang; Mom and Dad Save the World.* Beg. 8/7: *Unforgiven.* #4—*Unlawful Entry.*

157. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*Bebe's Kids.* #2—*Mo' Money.* #3—*Boomerang.* #4—*Universal Soldier.*

158. CONCOURSE PLAZA—E. 161th St. nr. Grand Concourse (588-8800). #1—*Unlawful Entry.*#2—*Batman Returns; Cool World.* #3—*Buffy the Vampire Slayer.* #4—*Honey, I Blew Up the Kid.* #5—*Mo' Money.* #6—*Mo' Money.* #7—*Bebe's Kids.* #8—*Sister Act.* #9—*Boomerang.* #10—*Universal Soldier.*

160. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9037). #1—*Sister Act.* #2—*Batman Returns.* #3—*Boomerang.* #4—*Bebe's Kids.* #5—*Mo' Money.* #6—*Mo' Money.* #7—*Mom and Dad Save the World; Mo' Money; Cool World.* #8—*Lethal Weapon 3; Pinocchio.* #9—*Universal Soldier.* #10—*Unlawful Entry.* #11—*A League of Their Own.* #12—*A Stranger Among Us.* #13—*Honey, I Blew Up the Kid; Buffy the Vampire Slayer.*

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*A Stranger Among Us.* #2—*Unlawful Entry.* #3—*A League of Their Own.* #4—*Honey, I Blew Up the Kid.* #5—*Death Becomes Her.* #6—*Mom and Dad Save the World; Patriot Games.* #7—*Buffy the Vampire Slayer.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*Honey, I Blew Up the Kid.* #2—*Boomerang.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Buffy the Vampire Slayer.* #2—*Honey, I Blew Up the Kid.* #3—*Boomerang; Universal Soldier.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Pinocchio; Howards End.* #2—*A Stranger Among Us.* #3—*Bebe's Kids.* #4—*A League of Their Own.* #5—*Sister Act.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*Mo' Money.* #2—*Buffy the Vampire Slayer.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*Mo' Money.* #2—*Universal Soldier.* #3—*Boomerang.* #4—*Bebe's Kids.* #5—*Sister Act.*

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*Mo' Money.* #2—*Universal Soldier.* #3—*Bebe's Kids.* #4—*Boomerang.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*Buffy the Vampire Slayer.* #2—*Mo' Money.* #3—*Mo' Money.* #4—*Boomerang.*

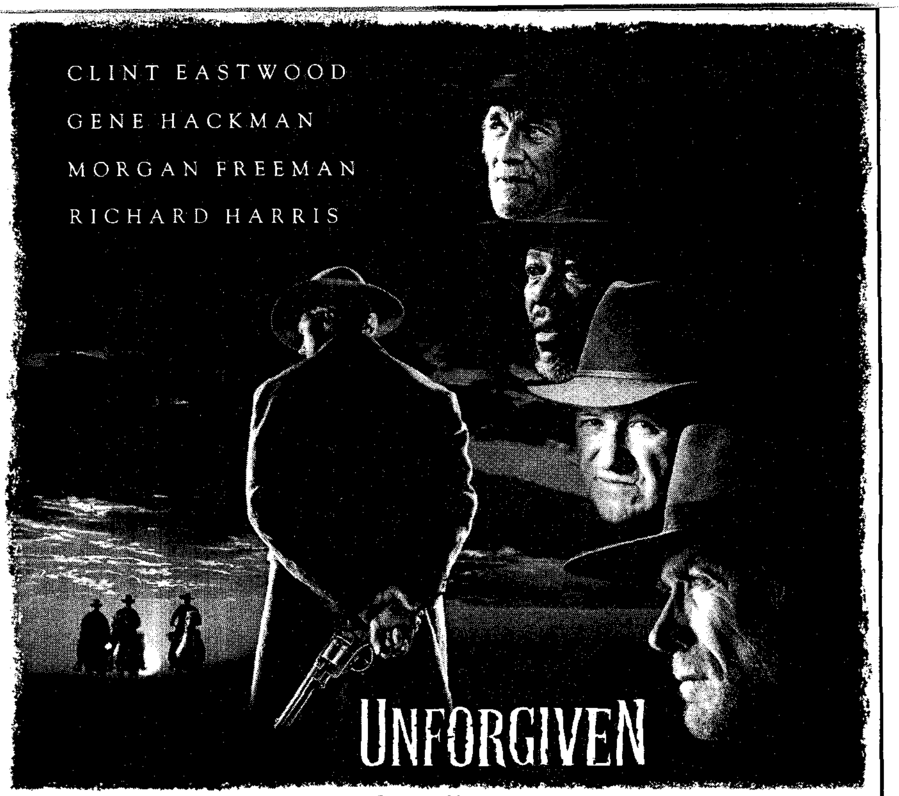
214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*Honey, I Blew Up the Kid.* #2—*Death Becomes Her.* #3—*Universal Soldier.* #4—*A League of Their Own.* #5—*Unlawful Entry.*

215. LOEWS GEORGETOWN—Ralph Ave. at Ave. K (763-3000). #1—*A Stranger Among Us.* #2—*Sister Act.*

216. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*Bebe's Kids.* #2—*Honey, I Blew Up the Kid.* #3—*A Stranger Among Us.*

217. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*A League of Their Own.* #2—Through 8/6: *Universal Soldier.* Beg. 8/7: *Unforgiven.* #3—*Buffy the Vampire Slayer.* #4—*Unlawful Entry.*

218. METROPOLITAN—392 Fulton St. (858-8580). #1—*Bebe's Kids.* #2—*Mo' Money.* #3—*Sister Act.* #4—*Boomerang.*



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WRITTEN BY DAVID WEBB PEOPLES EXECUTIVE PRODUCER DAVID VALDES PRODUCED AND DIRECTED BY CLINT EASTWOOD
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MOVIES

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*Unlawful Entry*. #2—*A Stranger Among Us*. #3—*Buffy the Vampire Slayer*. #4—*Death Becomes Her*. #5—*Sister Act*. #6—*Universal Soldier*. #7—*A League of Their Own*. #8—Through 8/6: *Batman Returns; Mom and Dad Save the World*. Beg. 8/7: *Whispers in the Dark*. #9—Through 8/6: *Prelude to a Kiss; Patriot Games*. Beg. 8/7: *Unforgiven*.

220. PLAZA TWIN—Flatbush Ave. nr. 8th Ave. (636-0170). #1—*Honey, I Blew Up the Kid*. #2—*Prelude to a Kiss; A League of Their Own*.

220. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—*Honey, I Blew Up the Kid*. #2—*A Stranger Among Us*. #3—*Boomerang*. #4—*Buffy the Vampire Slayer; Pinocchio*. #5—*Bebe's Kids; Mo' Money*.

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*Bebe's Kids*. #2—*Buffy the Vampire Slayer*. #3—*Boomerang*. #4—*Universal Soldier*. #5—*Mo' Money; Honey, I Blew Up the Kid*.

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—*Mo' Money*. #2—Through 8/6: *Batman Returns; Boomerang*. Beg. 8/7: *Unforgiven*. #3—*Honey, I Blew Up the Kid*. #4—*Universal Soldier*. #5—*Bebe's Kids*. #6—Through 8/6: *Unlawful Entry*. Beg. 8/7: *Raising Cain*.

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*Batman Returns*. #2—*Honey, I Blew Up the Kid*.

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*A League of Their Own*. #2—*Death Becomes Her*. #3—*A Stranger Among Us*. #4—Through 8/6: *Unlawful Entry*. Beg. 8/7: *Whispers in the Dark*.

303. CORONA—PLAZA—(639-7722). #1—*Honey, I Blew Up the Kid; Universal Soldier*.

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*Death Becomes Her*. #2—*Universal Soldier*. #3—*A Stranger Among Us*. #4—*A League of Their Own*. #5—Through 8/6: *Prelude to a Kiss; Mom and Dad Save the World*. Beg. 8/7: *Whispers in the Dark*. #6—*Boomerang*. #7—*Unlawful Entry*.

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*Bebe's Kids*. #2—*Honey, I Blew Up the Kid*. #3—*Sister Act*. #4—*Boomerang*.

306. FLUSHING—MAIN STREET—(268-3636). #1—*A Stranger Among Us*. #2—*Honey, I Blew Up the Kid*. #3—*A League of Their Own; Sister Act*. #4—*Mom and Dad Save the World*.

307. FLUSHING—UA QUARTET—(359-6777). #1—*Bebe's Kids*. #2—*Buffy the Vampire Slayer*. #3—Through 8/6: *Universal Soldier*. Beg. 8/7: *Raising Cain*. #4—*Mo' Money*.

308. FLUSHING—UTOPIA—(454-2323). #1—*A League of Their Own*. #2—*A Stranger Among Us*.

309. FOREST HILLS—CINEMART—(261-2244). #1—*Patriot Games; Pinocchio*. #2—*Honey, I Blew Up the Kid*.

310. FOREST HILLS—CONTINENTAL—(544-1020). #1—*Mo' Money*. #2—Through 8/6: *Mo' Money*. Beg. 8/7: *Prelude to a Kiss*. #3—Through 8/6: *Prelude to a Kiss*. Beg. 8/7: *Unforgiven*.

311. FOREST HILLS—FOREST HILLS—(261-7866). #1—*Unlawful Entry*. #2—*Death Becomes Her*.

312. FOREST HILLS—LOEWS TRYLON—(459-8944). *A Stranger Among Us*.

313. FOREST HILLS—MIDWAY—(261-8572). #1—*Buffy the Vampire Slayer*. #2—*A League of Their Own*. #3—*Universal Soldier*. #4—Through 8/6: *Batman Returns; Mom and Dad Save the World*. Beg. 8/7: *Raising Cain*.

314. FRESH MEADOWS—CINEMA 5—(357-9100). #1—*Boomerang*. #2—*Mo' Money*. #3—*Mo' Money*. #4—*Sister Act*. #5—*Bebe's Kids*.

315. FRESH MEADOWS—MEADOWS—(454-6800). #1—*Universal Soldier; Patriot Games*. #2—*Prelude to a Kiss*. #3—*A League of Their Own*. #4—*Unlawful Entry*. #5—*A Stranger Among Us*. #6—*Death Becomes Her*. #7—*A League of Their Own*.

316. JACKSON HEIGHTS—COLONY—(478-6777). #1—*Universal Soldier; Boomerang*. #2—*Honey, I Blew Up the Kid*.

317. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*Mo' Money*. #2—*Buffy the Vampire Slayer*. #3—*Bebe's Kids*.

318. OZONE PARK—CROSSBAY—(848-1738). #1—*Boomerang*. #2—Through 8/6: *Mom and Dad Save the World; Batman Returns*. Beg. 8/7: *Raising Cain*. #3—*Mo' Money*.

319. OZONE PARK—CROSSBAY II—(641-5330). #1—*Honey, I Blew Up the Kid*. #2—*Buffy the Vampire Slayer*. #3—*Unlawful Entry*. #4—*Bebe's Kids*. #5—Through 8/6: *Sister Act*. Beg. 8/7: *Unforgiven*. #6—*A League of Their Own*. #7—Through 8/6: *Universal Soldier*. Beg. 8/7: *Whispers in the Dark*.

320. REGO PARK—DRAKE—(457-4002). *Lethal Weapon 3; Housesitter*.

321. FLORAL PARK—NORTH SHORE TOWERS—(229-7702). #1—*The Player; Prelude to a Kiss*.

322. SUNNYSIDE—CENTER—(784-3050). #1—*Honey, I Blew Up the Kid*. #2—*Unlawful Entry*.

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*Ferngully; A Stranger Among Us*. #2—*Mo' Money*.

401. NEW DORP—HYLAN—(351-6601). #1—*A League of Their Own*. #2—*Honey, I Blew Up the Kid*.

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*Death Becomes Her*. #2—*A League of Their Own*. #3—*Unlawful Entry*. #4—*Mo' Money*. #5—*Honey, I Blew Up the Kid*. #6—*Buffy the Vampire Slayer*. #7—*Bebe's Kids*. #8—Through 8/6: *Batman Returns; Mom and Dad Save the World*. Beg. 8/7: *Unforgiven*. #9—*Universal Soldier*. #10—Through 8/6: *Boomerang*. Beg. 8/7: *Whispers in the Dark*.

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*Mo' Money*. #2—*Buffy the Vampire Slayer*.

501. BELLMORE—MOVIES—(783-7200). *A Stranger Among Us*.

502. BETHPAGE—MID-ISLAND—(796-7500). *A League of Their Own*.

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*Buffy the Vampire Slayer*. #2—*Mo' Money*. #3—*A League of Their Own*. #4—*Unlawful Entry*. #5—Through 8/6: *Prelude to a Kiss*. Beg. 8/7: *Raising Cain*. #6—Through 8/6: *Batman Returns*. Beg. 8/7: *Unforgiven*.

504. FRANKLIN SQUARE—FRANKLIN—(775-3257). #1—*A League of Their Own*. #2—*A Stranger Among Us*. #3—*Honey, I Blew Up the Kid*. #4—*Unlawful Entry*.

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*Mo' Money*. #2—*Death Becomes Her*. #3—*A League of Their Own*. #4—*Bebe's Kids*. #5—*Unlawful Entry*. #6—*Honey, I Blew Up the Kid*. #7—*Sister Act*. #8—*Boomerang*.

506. GLEN COVE—GLEN COVE—(671-6668). #1—*Honey, I Blew Up the Kid*. #2—*Patriot Games; Prelude to a Kiss; Mom and Dad Save the World*. #3—*A League of Their Own*. #4—*Death Becomes Her*. #5—*Mo' Money*. #6—*Buffy the Vampire Slayer*.

507. GREAT NECK—SQUIRE—(466-2020). #1—*Bebe's Kids*. #2—Through 8/6: *Boomerang*. Beg. 8/7: *Raising Cain*. #3—Through 8/6: *Unlawful Entry; Mom and Dad Save the World*. Beg. 8/7: *Unforgiven*.

509. HICKSVILLE—HICKSVILLE—(931-6085). #1—*Unlawful Entry*. #2—*Honey, I Blew Up the Kid*.

510. LAWRENCE—LAWRENCE—(371-0203). #1—*Mom and Dad Save the World; Boomerang*. #2—*Mo' Money*. #3—*Bebe's Kids*.

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—*Pinocchio; Lethal Weapon 3*. #2—*Patriot Games; Mom and Dad Save the World; Housesitter*.

512. LEVITTOWN—LOEWS NASSAU SIX—(731-5400). #1—*Sister Act*. #2—*Honey, I Blew Up the Kid*. #3—*Bebe's Kids*. #4—*Boomerang*. #5—*A Stranger Among Us*. #6—*Universal Soldier*.

513. LONG BEACH—PARK AVENUE—(432-0576). #1—*Honey, I Blew Up the Kid*. #2—*A League of Their Own*.

514. LYNBROOK—LYNBROOK—(593-1033). #1—*Buffy the Vampire Slayer*. #2—*Unlawful Entry*. #3—*Prelude to a Kiss*. #4—Through 8/6: *Universal Soldier*. Beg. 8/7: *3 Ninjas*. #5—*Boomerang*. #6—*Sister Act*.

515. MALVERNE—TWIN—(599-6966). #1—*Lethal Weapon 3; Pinocchio*. #2—*My Cousin Vinny; Housesitter*.

516. MANHASSET—MANHASSET—(627-7887). #1—*Buffy the Vampire Slayer*. #2—*Prelude to a Kiss*. #3—Through 8/6: *Patriot Games*. Beg. 8/7: *Whispers in the Dark*.

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*Buffy the Vampire Slayer*. #2—*Patriot Games*. #3—*Mo' Money*. #4—*Honey, I Blew Up the Kid*. #5—*A League of Their Own*. #6—Through 8/6: *Unlawful Entry; Raising Cain*. #7—Through 8/6: *Sister Act*. Beg. 8/7: *Unforgiven*. #8—Through 8/6: *Universal Soldier; Boomerang*. Beg. 8/7: *Whispers in the Dark*. #9—Through 8/6: *Prelude to a Kiss; Batman Returns*. Beg. 8/7: *3 Ninjas*.

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Honey, I Blew Up the Kid*. #2—*Sister Act*.

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*Pinocchio; Housesitter*. #2—*Lethal Weapon 3*.

522. PORT WASHINGTON—MOVIES—(944-6200). #1—*Boomerang*. #2—*Honey, I Blew Up the Kid*. #3—*Night on Earth*. #4—*Mediterraneo; Pinocchio*. #5—*Bebe's Kids*. #6—*Mo' Money*. #7—*A League of Their Own*.

523. SOUNDVIEW CINEMAS—(944-3900). #1—*A Stranger Among Us*. #2—*Sister Act*. #3—*Unlawful Entry*. #4—*Death Becomes Her*. #5—*Howards End*. #6—*Universal Soldier*.

524. ROCKVILLE CENTRE—FANTASY—(764-8000). #1—*Death Becomes Her*. #2—*Patriot Games*. #3—*A League of Their Own*. #4—*Honey, I Blew Up the Kid*. #5—*Honey, I Blew Up the Kid*.

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*A Stranger Among Us*. #2—*Batman Returns*.

526. ROSLYN—ROSLYN—(621-8488). #1—*A Stranger Among Us*. #2—*A League of Their Own*.

527. SYOSSET—SYOSSET TRIPLEX—(921-5810). #1—*Buffy the Vampire Slayer*. #2—*A League of Their Own*. #3—Through 8/6: *Batman Returns; Prelude to a Kiss*. Beg. 8/7: *Unforgiven*.

528. SYOSSET—UA CINEMA 150—(364-0700). *Death Becomes Her*.

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*Pinocchio; Lethal Weapon 3*. #2—*Buffy the Vampire Slayer*. #3—*Mo' Money*. #4—*Mo' Money*. #5—*Mo' Money*. #6—*Boomerang*. #7—*Boomerang*. #8—*Honey, I Blew Up the Kid*. #9—*Cool World; Mom and Dad Save the World*. #10—*Batman Returns*. #11—*Bebe's Kids*. #12—*Unlawful Entry*. #13—*Universal Soldier; Sister Act*.

532. WESTBURY—DRIVE-IN—(334-3400). #1—*Buffy the Vampire Slayer*. #2—Through 8/6: *Honey, I Blew Up the Kid*. Beg. 8/7: *Unforgiven*. #3—*Mo' Money*.

533. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*Patriot Games*. #2—*A Stranger Among Us*. #3—*Prelude to a Kiss*. #4—*Death Becomes Her*. #5—*A League of Their Own*. #6—*Basic Instinct*.

534. WESTBURY—WESTBURY—(333-1911). #1—*Howards End*. #2—*Bebe's Kids*.

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—*Buffy the Vampire Slayer*. #2—*Unlawful Entry*. #3—*A League of Their Own*.

601. BABYLON—SOUTH BAY—(587-7676). #1—*Death Becomes Her*. #2—*Sister Act; Honey, I Blew Up the Kid*. #3—*Mo' Money; Prelude to a Kiss*.

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Batman Returns*. #2—*Bebe's Kids*.

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*Death Becomes Her*. #2—*Patriot Games; Batman Returns*. #3—*Universal Soldier*. #4—*Unlawful Entry*. #5—*Bebe's Kids*. #6—*Boomerang*. #7—*Sister Act*. #8—*Buffy the Vampire Slayer*. #9—*A League of Their Own*. #10—*Mo' Money*. #11—*Prelude to a Kiss; Mom and Dad Save the World*. #12—*Honey, I Blew Up the Kid*. #13—*Pinocchio; A Stranger Among Us; Lethal Weapon 3*.

608. COMMACK—MULTIPLEX—(462-6953). #1—*Universal Soldier*. #2—*Mom and Dad Save the World; Batman Returns*. #3—*Prelude to a Kiss*. #4—*Buffy the Vampire Slayer*. #5—*Death Becomes Her*. #6—*Sister Act*. #7—*A League of Their Own*. #8—*Unlawful Entry*. #9—*Pinocchio; Lethal Weapon 3*. #10—*Boomerang*. #11—*Honey, I Blew Up the Kid*. #12—*A Stranger Among Us; Bebe's Kids*. #13—*Basic Instinct; Patriot Games*.

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*Death Becomes Her*. #2—*Buffy the Vampire Slayer*. #3—*Sister Act*. #4—*Mo' Money*. #5—*Honey, I Blew Up the Kid*. #6—*A League of Their Own*. #7—*Unlawful Entry*. #8—Through 8/6: *Prelude to a Kiss*. Beg. 8/7: *Whispers in the Dark*. #9—Through 8/6: *Universal Soldier*. Beg. 8/7: *3 Ninjas*. #10—Through 8/6: *Mom and Dad Save the World; Boomerang*. Beg. 8/7: *Unforgiven*.

611. CORAM—PINE—(698-6442). #1—*Bebe's Kids*. #2—*Honey, I Blew Up the Kid*. #3—*A League of Their Own*. #4—*Mo' Money*.

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*Death Becomes Her*. #2—*A Stranger Among Us*. #3—*A League of Their Own*. #4—Through 8/6: *Unlawful Entry*. Beg. 8/7: *Whispers in the Dark*. #5—Through 8/6: *Universal Soldier*. Beg. 8/7: *Unforgiven*.

613. ELWOOD—ELWOOD—(499-7800). #1—*A Stranger Among Us*. #2—*Honey, I Blew Up the Kid*.

616. HUNTINGTON—SHORE—(421-5200). #1—*A League of Their Own*. #2—*Prelude to a Kiss; Prelude to a Kiss*. #3—*Death Becomes Her*. #4—*Batman Returns*.

617. HUNTINGTON STATION—WHITMAN—(423-1300). *Mo' Money*.

618. ISLIP—ISLIP—(581-5200). #1—*Mo' Money*. #2—*Buffy the Vampire Slayer*. #3—*Unlawful Entry*.

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). #1—*Unlawful Entry*. #2—*Honey, I Blew Up the Kid*. #3—*Buffy the Vampire Slayer*. #4—*Death Becomes Her*.

620. LINDENHURST—LINDENHURST—(957-5400). Through 8/6: *My Cousin Vinny*. Beg. 8/7: *Basic Instinct*.

621. MATTITUCK—MATTITUCK—(298-4405). #1—*A League of Their Own*. #2—*Bebe's Kids*. #3—*Mo' Money*. #4—*Buffy the Vampire Slayer*. #5—*Honey, I Blew Up the Kid*. #6—*Unlawful Entry*. #7—*Boomerang; Mom and Dad Save the World*. #8—*Patriot Games; Prelude to a Kiss*.

623. NORTHPORT—NORTHPORT—(261-8600). Through 8/6: *My Cousin Vinny*. Beg. 8/7: *Basic Instinct*.

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*Death Becomes Her*. #2—*Buffy the Vampire Slayer*. #3—*Bebe's Kids*. #4—*Mo' Money*. #5—*Honey, I Blew Up the Kid*. #6—*Prelude to a Kiss*. #7—*A League of Their Own*. #8—*Unlawful Entry*. #9—*Sister Act*. #10—Through 8/6: *Mom and Dad Save the World; Boomerang*. Beg. 8/7: *Raising Cain*. #11—Through 8/6: *A Stranger Among Us*. Beg. 8/7: *Unforgiven*. #12—Through 8/6: *Universal Soldier; Batman Returns*. Beg. 8/7: *3 Ninjas*. #13—Through 8/6: *Pinocchio; Patriot Games*. Beg. 8/7: *Whispers in the Dark*.

627. PORT JEFFERSON—TWIN—(928-6555). #1—*Mom and Dad Save the World*. #2—*Sister Act; A League of Their Own*.

630. SAG HARBOR—SAG HARBOR—(725-0010). *The Player; The Playboys; The Waterdance*.

632. SAYVILLE—SAYVILLE CINEMAS—(589-0040). #1—*Honey, I Blew Up the Kid*. #2—*A League of Their Own*. #3—*Buffy the Vampire Slayer; Mom and Dad Save the World*.

633. SMITHTOWN—SMITHTOWN—(265-1551). Through 8/6: *My Cousin Vinny*. Beg. 8/7: *Basic Instinct*.

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*Bebe's Kids*. #2—*Prelude to a Kiss*. #3—*Mo' Money*. #4—Through 8/6: *Honey, I Blew Up the Kid*. Beg. 8/7: *Raising Cain*. #5—Through 8/6: *Patriot Games; Boomerang*. Beg. 8/7: *3 Ninjas*.

635. STONY BROOK—LOEWS—(751-2300). #1—*A League of Their Own*. #2—*Universal Soldier*. #3—*A Stranger Among Us*.

636. WEST ISLIP—TWIN—(669-2626). #1—*Honey, I Blew Up the Kid*. #2—*Sister Act*.

638. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*A Stranger Among Us*. #2—*A League of Their Own*.

639. WESTHAMPTON—WESTHAMPTON—(288-1500). *Buffy the Vampire Slayer*.

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*A Stranger Among Us*. #2—*Death Becomes Her*.

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*A League of Their Own*. #2—*Mom and Dad Save the World; Patriot Games*. #3—Through 8/6: *Batman Returns*. Beg. 8/7: *Whispers in the Dark*.

703. GREENBURGH—CINEMA 100—(946-4680). #1—*A Stranger Among Us*. #2—*A League of Their Own*.

704. HARRISON—CINEMA—(835-9800). *Prelude to a Kiss*.

705. HARTSDALE—CINEMA—(428-2200). #1—*Sister Act*. #2—*Prelude to a Kiss*. #3—*Mo' Money*. #4—*Death Becomes Her*.

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*Honey, I Blew Up the Kid*. #2—*A Stranger Among Us*. #3—*Boomerang*. #4—*A League of Their Own*. #5—*Mo' Money*. #6—*Unlawful Entry*. #7—*Buffy the Vampire Slayer*. #8—*Death Becomes Her*. #9—*Sister Act; Universal Soldier*. #10—*Bebe's Kids*.

707. LARCHMONT—PLAYHOUSE—(834-3001). *A League of Their Own*.

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*Unlawful Entry*. #2—*Buffy the Vampire Slayer*. #3—Through 8/6: *Batman Returns; Universal Soldier*. Beg. 8/7: *Unforgiven*. #4—*A Stranger Among Us*.

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—*Sister Act*. #2—*Buffy the Vampire Slayer*. #3—*A League of Their Own*. #4—*Mom and Dad Save the World*. #5—*Honey, I Blew Up the Kid; Unlawful Entry*.

714. PEEKSKILL—BEACH—(737-6262). #1—*Mo' Money*. #2—*Boomerang; Universal Soldier*. #3—*A Stranger Among Us*. #4—*Sister Act*.

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*Unlawful Entry*. #2—*Bebe's Kids*. #3—*Honey, I Blew Up the Kid*. #4—*Buffy the Vampire Slayer*.

716. PELHAM—PICTURE HOUSE—(738-3160). *Sister Act*.

718. RYE—RYE RIDGE—(939-8177). #1—*Honey, I Blew Up the Kid*. #2—*Death Becomes Her*.

719. SCARSDALE—FINE ARTS—(723-6699). *Night on Earth*.

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*Honey, I Blew Up the Kid*. #2—*A Stranger Among Us*. #3—*Unlawful Entry*. #4—*Buffy the Vampire Slayer*.

723. YONKERS—MOVIELAND—(793-0002). #1—*Death Becomes Her*. #2—Through 8/6: *Prelude to a Kiss*. Beg. 8/7: *Raising Cain*. #3—*Boomerang*. #4—*Mo' Money*. #5—Through 8/6: *Bebe's Kids*. Beg. 8/7: *Universal Soldier*. #6—Through 8/6: *Universal Soldier*. Beg. 8/7: *Unforgiven*.

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-0220). #1—*Prelude to a Kiss*. #2—*Death Becomes Her*. #3—*A League of Their Own*. #4—*Housesitter*. #5—Through 8/6: *Mom and Dad Save the World; Batman Returns*. Beg. 8/7: *3 Ninjas*. #6—Through 8/6: *Universal Soldier; Pinocchio*. Beg. 8/7: *Unforgiven*. #7—*A Stranger Among Us*.

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Rockland County

753. NANUET—MOVIES—(623-0211). #1—*Mom and Dad Save the World; Howards End.* #2—*Housesitter.* #3—*Pinocchio; Batman Returns.* #4—*Honey, I Blew Up the Kid.* #5—*A Stranger Among Us.*

755. NEW CITY—CINEMA 6—(634-5100). #1—*Death Becomes Her.* #2—*A Stranger Among Us.* #3—*A League of Their Own.* #4—*Mo' Money.* #5—*Honey, I Blew Up the Kid.* #6—*Sister Act; Pinocchio.*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—Through 8/6: *Unlawful Entry.* Beg. 8/7: *Unforgiven.* #2—*Buffy the Vampire Slayer.*

757. NYACK—CINEMA EAST—(358-6631). *A League of Their Own.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—*Buffy the Vampire Slayer.* #2—*Sister Act.*

760. PEARL RIVER—PEARL RIVER—(735-6500). *Prelude to a Kiss; Mom and Dad Save the World.*

762. SPRING VALLEY—CINEMA 59—(425-1428). #1—*Honey, I Blew Up the Kid.* #2—*A Stranger Among Us.*

764. LAFAYETTE—(357-6030). *Unlawful Entry.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—(775-0070). #1—*Death Becomes Her.* #2—*Mom and Dad Save the World; Housesitter.*

801. DANBURY—CROWN CINE—(743-2200). #1—*A Stranger Among Us.* #2—*A League of Their Own.* #3—*Unlawful Entry.*

802. DANBURY—CROWN CINEMA—(748-2923). #1—*Bebe's Kids; Universal Soldier.* #2—*Batman Returns.*

803. DANBURY—CROWN PALACE—(748-7496). #1—*Buffy the Vampire Slayer.* #2—*Honey, I Blew Up the Kid.* #3—*Mo' Money.*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*Unlawful Entry.* #2—*Buffy the Vampire Slayer.*

807. GREENWICH—CINEMA—(869-6030). #1—*Death Becomes Her.* #2—*Howards End.*

808. GREENWICH—CROWN PLAZA—(869-4030). #1—*Unlawful Entry.* #2—*A League of Their Own; Prelude to a Kiss.* #3—*Mom and Dad Save the World.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*Cool World; Patriot Games.* #2—*Honey, I Blew Up the Kid.*

810. NORWALK—CINEMA—(838-4504). #1—*Mo' Money.* #2—*Bebe's Kids.*

813. SOUTH NORWALK—SONO—(866-9202). 8/4-6: *The Good Woman of Bangkok* (1992). 8/7-10: *Raise the Red Lantern* (1992); *Edward II* (1991). 9/11-17: *Night on Earth* (1992).

815. STAMFORD—CROWN AVON—(324-9205). #1—*Buffy the Vampire Slayer.* #2—*Bebe's Kids.*

816. STAMFORD—CROWN CINEMA—(324-3100). #1—*Mo' Money.* #2—*A Stranger Among Us.* #3—*Boomerang.*

817. STAMFORD—CROWN RIDGEWAY—(323-5000). #1—*Batman Returns.* #2—*Universal Soldier; Honey, I Blew Up the Kid.*

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—*Bebe's Kids.* #2—*Boomerang.* #3—*Mo' Money.* #4—Through 8/6: *Mom and Dad Save the World; Universal Soldier.* Beg. 8/7: *Unforgiven.* #5—*Buffy the Vampire Slayer.* #6—*Honey, I Blew Up the Kid.*

819. TRUMBULL—CROWN CINEMA—(374-0462). #1—*Bebe's Kids.* #2—*Sister Act.* #3—*Boomerang.*

820. WESTPORT—FINE ARTS—(227-3324). #1—*A League of Their Own.* #2—*Mom and Dad Save the World; Prelude to a Kiss.* #3—*Death Becomes Her.* #4—*Patriot Games.*

821. WESTPORT—POST—(227-0500). *A Stranger Among Us.*

822. WILTON—CINEMA—(762-5678). *Honey, I Blew Up the Kid.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN CINEMA FIVE—(997-6873). #1—*Buffy the Vampire Slayer.* #2—*Honey, I Blew Up the Kid.* #3—*Sister Act.* #4—*A League of Their Own.* #5—*Mo' Money.*

901. JERSEY CITY—HUDSON CINEMA 4—(434-1414). #1—*Bebe's Kids.* #2—*Mo' Money.* #3—*Honey, I Blew Up the Kid.* #4—*Buffy the Vampire Slayer.*

902. JERSEY CITY—NEWPORT CENTER—(626-3200). #1—*Death Becomes Her.* #2—*Honey, I Blew Up the Kid.* #3—*Buffy the Vampire Slayer.* #4—*Mo' Money.* #5—*Mo' Money.* #6—*Unlawful Entry.* #7—*A League of Their Own.* #8—*Bebe's Kids.* #9—*Universal Soldier; Boomerang.*

903. JERSEY CITY—HUDSON MALL CINEMAS—(434-1414). #1—*Mo' Money.* #2—*Honey, I Blew Up the Kid.* #3—*Buffy the Vampire Slayer.* #4—*Bebe's Kids.* Beg. 8/7: *3 Ninjas.*

904. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*Buffy the Vampire Slayer.* #2—*Death Becomes Her.* #3—*Bebe's Kids.* #4—*Sister Act.* #5—*A League of Their Own.* #6—*Unlawful Entry.* #7—*A Stranger Among Us.* #8—*Pinocchio; Prelude to a Kiss.*

905. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*Batman Returns.* #2—*Honey, I Blew Up the Kid.* #3—*Mo' Money; Mom and Dad Save the World.* #4—*Mo' Money.* #5—*Boomerang.* #6—*Universal Soldier.*

906. GUTTENBERG—GALAXY TRIPLEX—(854-6540). #1—*Boomerang.* #2—*Player.* #3—*Unlawful Entry.*

907. WEST NEW YORK—MAYFAIR—(865-2010). *Pinocchio; Boomerang; Unlawful Entry.*

908. UNION CITY—SUMMIT THEATER—(865-2886). #1—*Boomerang.* #2—*Pinocchio; Unlawful Entry; Cool World.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *Boomerang.*

911. BLOOMFIELD—ROYAL—(748-3555). #1—*Bebe's Kids.* #2—*Mom and Dad Save the World.*

912. CEDAR GROVE—CINEMA 23—(857-0877). #1—*Mo' Money.* #2—*Buffy the Vampire Slayer.* #3—*Boomerang.* #4—*Pinocchio; Unlawful Entry.* #5—*Patriot Games.*

915. LIVINGSTON—COLONY—(992-1646). #1—*Death Becomes Her.* #2—Through 8/6: *A League of Their Own.* Beg. 8/7: *Whispers in the Dark.* #3—*Bebe's Kids.*

916. MILLBURN—MILLBURN—(376-0800). #1—*Death Becomes Her.* #2—*Unlawful Entry.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*Death Becomes Her.* #2—*Honey, I Blew Up the Kid.* #3—*A Stranger Among Us.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*Sister Act; Buffy the Vampire Slayer.* #2—*Boomerang; Pinocchio.*

919. NEWARK—ALL-JERSEY MULTIPLEX—(817-8100). #1—*Boomerang; Pinocchio; Mom and Dad Save the World.* #2—*Mo' Money.* #3—*Mo' Money.* #4—*Mo' Money; A League of Their Own.* #5—*Boomerang.* #6—*Buffy the Vampire Slayer.* #7—*Batman Returns.* #8—*Universal Soldier.* #9—*Bebe's Kids.* #10—*Unlawful Entry.* #11—*Honey, I Blew Up the Kid.* #12—*Sister Act.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*Prelude to a Kiss.* #2—*Howards End.* #3—*A League of Their Own.*

922. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*Buffy the Vampire Slayer.* #2—*Mo' Money.* #3—*A League of Their Own.*

AREA CODE 908

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *Honey, I Blew Up the Kid.*

931. CRANFORD—CRANFORD—(276-9120). #1—*Death Becomes Her.* #2—*A Stranger Among Us.*

932. ELIZABETH—ELMORA—(352-3483). *Sister Act.*

933. LINDEN—LINDEN FIVE—(925-9787). #1—*Honey, I Blew Up the Kid.* #2—*Buffy the Vampire Slayer.* #3—*Mo' Money.* #4—*Sister Act.* #5—*Boomerang.*

934. ROSELLE PARK—NEW PARK—(241-2525). #1—*Honey, I Blew Up the Kid.* #2—*Buffy the Vampire Slayer.* #3—*Universal Soldier; Boomerang.* #4—*A League of Their Own.* #5—*Mo' Money.*

935. UNION—LOST PICTURE SHOW—(964-4497). *Howards End.*

936. UNION—UNION—(686-4373). #1—*A League of Their Own.* #2—*Mo' Money.*

937. WESTFIELD—RIALTO—(232-1288). #1—*A League of Their Own.* #2—*Prelude to a Kiss.* #3—Through 8/6: *Patriot Games.* Beg. 8/7: *Raising Cain.*

938. WESTFIELD—TWIN—(654-4720). #1—*Sister Act.* #2—*Honey, I Blew Up the Kid.*

AREA CODE 201

Bergen County

950. BERGENFIELD—CINEMA 5—(385-1600). #1—*Mom and Dad Save the World.* #2—*Mo' Money.* #3—*A League of Their Own.* #4—*Buffy the Vampire Slayer.* #5—*Prelude to a Kiss; Universal Soldier.*

951. CLOSTER—CLOSTER—(768-8800). *Death Becomes Her.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*A League of Their Own.* #2—*Unlawful Entry.* #3—*Mom and Dad Save the World; Batman Returns.* #4—*Honey, I Blew Up the Kid.*

953. EMERSON—QUAD—(261-1000). #1—*Honey, I Blew Up the Kid.* #2—*Mo' Money.* #3—*Bebe's Kids.* #4—*Sister Act.*

959. PARAMUS—CINEMA 35—(845-5070). *Man Trouble.*

961. PARAMUS—ROUTE 4—(487-7909). #1—*Death Becomes Her.* #2—*Universal Soldier; Batman Returns.* #3—*Sister Act.* #4—*Unlawful Entry.* #5—*A League of Their Own.* #6—*Mo' Money.* #7—*Mo' Money.* #8—*Prelude to a Kiss.* #9—*Buffy the Vampire Slayer.* #10—*A Stranger Among Us.*

962. PARAMUS—ROUTE 17—(843-3830). #1—*Bebe's Kids.* #2—*Boomerang.* #3—*Honey, I Blew Up the Kid.*

964. RAMSEY—LOEWS INTERSTATE—(327-0153). #1—*Death Becomes Her.* #2—*A League of Their Own.*

965. RIDGEFIELD—PARK 10—(440-6661). #1—*Mom and Dad Save the World.* #2—*Bebe's Kids.* #3—*A Stranger Among Us.* #4—*Honey, I Blew Up the Kid.* #5—*A League of Their Own.* #6—*Universal Soldier.* #7—*Boomerang.* #8—*Unlawful Entry.* #9—*Buffy the Vampire Slayer.* #10—*Mo' Money.* #11—*Death Becomes Her; Sister Act.*

967. RIDGEWOOD—WARNER—(444-1234). #1—*Buffy the Vampire Slayer.* #2—*Patriot Games.* #3—*A League of Their Own.* #4—*Mo' Money.*

969. TEANECK—MOVIE CITY—(836-3334). #1—*My Cousin Vinny; Basic Instinct.* #2—*Class Act; Ferngully.*

970. TENAFLY—CINEMA 4—(871-8889). #1—*A Stranger Among Us.* #2—*Unlawful Entry.* #3—*Honey, I Blew Up the Kid.* #4—*Sister Act.*

971. WASHINGTON TOWNSHIP—CINEMA—(666-8020). #1—*Prelude to a Kiss.* #2—*A Stranger Among Us.* #3—*Death Becomes Her; Pinocchio.*

972. WESTWOOD—PASCACK—(664-3200). #1—*Buffy the Vampire Slayer.* #2—*A League of Their Own.* #3—*Unlawful Entry.* #4—Through 8/6: *Batman Returns; Mom and Dad Save the World.* Beg. 8/7: *Unforgiven.*

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BRIEF MOVIE REVIEWS

COMPILED BY KATE O'HARA

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may be inappropriate for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
NC-17:	**No children under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

THE ADJUSTER—(1 hr. 40 min.; 1992) Canadian director Atom Egoyan's black comedy about an insurance adjuster and his family whose bourgeois life is disrupted when a new acquaintance decides to include them in his extravagant sexual fantasies. With Elias Koteas and Arsinée Khanjian. R. **10**

AFFENGEIL—(1 hr. 30 min.; 1992) Director Rosa von Praunheim chronicles the life of Lotte Huber—the outrageous 79-year-old film and cabaret star featured in many of Von Praunheim's films. NR. **13**

AFRAID OF THE DARK—(1 hr. 32 min.; 1992) With a sadistic attacker on the loose, eleven-year-old Lucas worries obsessively about the safety of his blind mother and friend. In an unconventional narrative, director Mark Peploe explores the basic fears of childhood. R. **14, 46**

BASIC INSTINCT—(2 hrs. 3 min.; 1992) The new exploitation thriller about sex and murder is not so much erotic as nasty; it removes from sex all emotions except one—fear. Otherwise the movie is cold and grim and, for all its thrills, quite mechanical. No one can say that director Paul Verhoeven and writer Joe Eszterhas have much joy in them. In San Francisco, a wealthy rock star, silk-scarved to his bed, is murdered. Detective Nick Curran (Michael Douglas) and his partner, Gus (George Dzundza), visit the dead man's girlfriend, Catherine Tramell (Sharon Stone). Guilty or innocent, Catherine is a nasty broad out of old pulp novels who lures men to destruction. Playing this male fantasy of a dangerous woman, Stone gives smirky, flat readings. She's all slink and surface, no mystery. Douglas, on the other hand, is rather effective. His Nick has gone over the top; he's dead inside, sexually arousable only at the point of fear. Apart from Douglas's performance, the movie is sleek and empty, with lots of mean touches to rouse the jaded. But the movie is empty not only of sympathetic feeling for women but of dramatic feeling. (4/6/92) R. **33, 59, 533, 608, 620, 623, 633, 969**

BATMAN RETURNS—(2 hrs. 5 min.; 1992) The truly spectacular element in this most spectacular of Pop films is the acting of Michelle Pfeiffer. When we first see Pfeiffer, she's Selina Kyle, a disheveled, terrified secretary, slave to Max Shreck (Christopher Walken), the vicious financier who rules Gotham City. Vague and disorganized as she is, Selina is a threat to him—she asks *questions*—and he pushes her out a window. She falls and lands on the pavement, where alley cats revive her, biting on her fingers. And when Selina is reborn as Catwoman, Pfeiffer explodes, tearing Selina's apartment to pieces in a fury. In her new glistening-black skin, she's fast and lithe, a sort of etherealized dominatrix. Just like Selina, who meets Bruce Wayne and can't quite connect with him, Catwoman can't find fulfillment. She's excited by Batman (her perfect mate in so many ways) but also fights with him—their scenes together are a cross between sexual comedy and sexual torment. Director Tim Burton works with even greater freedom of imagination than the first time and with a more sustained drive. We know the elements of his style—the cool, lonely purple light, the black-on-black compositions, the sinister carnivallike atmosphere. *Batman Returns* is impressive, yet exhausting; there are too many climaxes, too many ideas that remain undeveloped, too many deaths and rebirths. The anguished Penguin (Danny DeVito), half man, half bird, leads an army of waddlers out of the sewers. What does it mean? Batman (Michael Keaton) himself seems as silent and lost within his own movie as he was the first time. If only *Batman Returns* were about something besides style and mood. (7/13/92) PG-13. **9, 20, 24, 33, 60, 67, 85, 158, 160, 219, 300, 301, 313, 318, 406, 503, 517, 524, 527, 530, 603, 606, 608, 616, 625, 702, 708, 724, 753, 802, 817, 905, 919, 952, 961, 972**

BEBE'S KIDS—(1 hr. 24 min.; 1992) In the animated musical based on the black characters created by the late comedian Robin Harris, a date at an amusement park is disrupted by the misbehavior of a neighbor's three bratty children. With the voices of Faizon Love, Nell Carter, Myra J., Tone Loc and others. PG-13. **9, 20, 24, 36, 51, 65, 85, 91, 150, 152, 157, 158, 160, 206, 210, 211, 216, 218, 220, 222, 300, 305, 307, 314, 317, 319, 406, 505, 507, 510, 512, 522, 530, 534, 603, 606, 608, 611, 621, 625, 634, 706, 715, 723, 802, 810, 815, 818, 819, 901, 902, 903, 904, 911, 915, 919, 953, 962, 965**

THE BEST INTENTIONS—(3 hrs. 2 min.; 1992) In Swedish with English subtitles. In a screenplay based on the lives of his own parents, Ingmar Bergman tells of a penniless theology student, his beautiful upper-class wife, and their struggle to maintain their marriage in the face of great opposition from their families and a rigid social class system. Directed by Bille August. With Samuel Froler and Pernilla August. NR. **9, 61**

BOOMERANG—(1 hr. 58 min.; 1992) Why does everyone in the new Eddie Murphy comedy seem about sixteen years old? Murphy plays a corporate Mr. Suave who attracts and manipulates women, then receives his comeuppance from a woman tougher than he is. The movie, amateurishly directed by Reginald Hudlin, has been mounted in a heavily swank, neo-fifties style—Rock Hudson retro. Marcus Graham (Murphy), a New York marketing executive for an international cosmetics firm, enters his gleaming office in the morning and then flirts his way through the day, making fabulous "creative" decisions. At night, Marcus operates from one of those tiger's-den apartments that Rock or Deano might have had in the bad old fifties, and the panties litter the floor. When not "working," Marcus hangs out with his old friends, Gerard (David Alan Grier), who's shy and unsuccessful with women, and Tyler (Martin Lawrence), a jumpy paranoid who sees racial plots everywhere (Lawrence, chopping the air with his thumbs and palms, is the only funny thing in the movie). Marcus's company is bought out, and he goes to work for Jacqueline, a tough cookie played by Robin Givens, who has a masklike beauty comparable to Faye Dunaway's. Cool and power-driven, Jacqueline entices Marcus and then abandons his earnest dinner-table conversation in order to watch the Knicks on the tube. Writers Barry W. Blaustein and David Sheffield used to work for Murphy on *Saturday Night Live*, and they're still writing skit material. With Halle Berry. (7/20/92) R. **7, 18, 26, 36, 52, 67, 85, 152, 155, 157, 158, 160, 203, 204, 210, 211, 213, 218, 220, 222, 300, 304, 305, 314, 316, 318, 406, 505, 507, 510, 512, 514, 517, 522, 530, 530, 606, 608, 610, 621, 625, 634, 706, 714, 723, 816, 818, 819, 902, 905, 906, 907, 908, 910, 912, 918, 919, 919, 933, 934, 962, 965**

BUFFY THE VAMPIRE SLAYER—(1 hr. 40 min.; 1992) Fate chooses Buffy (Kristy Swanson) as the latest in a long line of vampire slayers, but Buffy chooses a rebel named Pike (Luke Perry) as her prey. Directed by Fran Rubel Kuzui. PG-13. **5, 19, 22, 31, 38, 59, 67, 87, 152, 155, 158, 160, 200, 204, 208, 213, 217, 219, 220, 222, 307, 313, 317, 319, 406, 500, 503, 506, 514, 516, 517, 527, 530, 532, 600, 606, 608, 610, 618, 619, 621, 625, 632, 639, 706, 708, 709, 715, 722, 756, 759, 803, 805, 815, 818, 900, 901, 902, 903, 904, 912, 918, 919, 922, 933, 934, 950, 961, 965, 967, 972**

COOL WORLD—(1 hr. 42 min.; 1992; 1992) Director Ralph Bakshi intertwines live action with animation in a tale about a cartoonist (Gabriel Byrne) who gets drawn into his own comic strip. With Kim Basinger as an animated temptress and Brad Pitt as detective Frank Harris, the only other human in the fantasy world. PG-13. **18, 42, 158, 160, 530, 809, 908**

DAUGHTERS OF THE DUST—(1 hr. 53 min.; 1991) Julie Dash's debut feature follows the women of a Gullah family (descendants of West African slaves) as they migrate from the Sea Islands off the South Carolina/Georgia coast to the North. NR. **10**

DEATH BECOMES HER—(1 hr. 39 min.; 1992) Reviewed in this issue. PG-13. **12, 19, 25, 41, 53, 54, 68, 83, 200, 214, 219, 302, 304, 311, 315, 406, 505, 506, 523, 524, 528, 533, 601, 606, 608, 610, 612, 616, 619, 625, 700, 705, 706, 718, 723, 724, 755, 800, 807, 820, 902, 904, 915, 916, 917, 931, 951, 961, 964, 965, 971**

DELICATESSEN—(1 hr. 37 min.; 1992) An exhaustingly inventive new comedy by the young French filmmaking team of Jean-Pierre Jeunet and Marc Caro. Set in a post-apocalyptic future without livestock, it's the story of an innocent, Louison (Dominique Pinon), who takes a job as a handyman in a lonely building whose landlord routinely slaughters newcomers, turning them into cutlets and sausage for his tenants. Louison's brush with the meat-grinder becomes a pretext for conjuring a whole shabby postmodern future inspired by comic strips, silent comedies, Loony Tunes, Rube Goldberg, and dystopias like *1984* and *Brazil*. The credits say this movie's "presented by" Terry Gilliam, which is as much a warning as an inducement. Jeunet and Caro are too eager to be caught in the act of being clever—the movie gets lost in the funhouse of its own flamboyance. Amid all the lunacy and murder, love and life bloom, proving Louison's wisdom when he claims we must always be forgiving because "no one is entirely evil." Jeunet and Caro obviously agree, and they've made something rare: a sweet-natured comedy about cruelty. (Powers, 4/13/92) NR. **3**

ENCHANTED APRIL—(1 hr. 38 min.; 1992) The story of four proper ladies who leave convention, unhappiness, and a rainy London behind when they let a seaside villa in Italy for the month of April. With Josie Lawrence, Miranda Richardson, Polly Walker, and Joan Plowright. PG. **3, 55**

★ **EUROPA, EUROPA**—(1 hr. 57 min.; 1991) In German and Russian with English subtitles. Young Solly Perel (Marco Hofschneider), a good-looking teenager, a German Jew, is adopted first by the Russians and then, after Hitler invades the Soviet Union, by Nazi soldiers. The boy, who has bright eyes and a ripe mouth, is admired by both men and women, many of whom try to peel off his clothes. Beneath his garments, his circumcised member eager to make its appearance remains his potential betrayer. Written and directed by Agnieszka Holland, this comic epic of survival is amazingly, a true story, based on Solly's memoirs. Holland has the sense to stage the material as a comedy of bizarre coincidences and escapes, a tall tale that happens to be true. A French-German coproduction. (7/15/91) R. **14**

FATHER—(1 hr. 46 min.; 1992) A woman's (Carol Drinkwater) placid life is shattered when her elderly father (Max von Sydow) is fingered by a concentration-camp survivor for having committed Nazi war crimes. Directed by John Power. NR. **14**

FAR AND AWAY—(2 hrs. 18 min.; 1992) The new Ron Howard film is boisterous and noisy American stuff, a violent pop epic about Irish immigration 100 years ago. Tom Cruise, the bellicose son of a poor tenant farmer in Western Ireland, runs away to America with the aristocratic landlord's daughter (Nicole Kidman), who's also running away. She calls him "boy" and refuses to regard him as her social equal. Yet she's attracted. On the one hand, Howard, a good-humored director, has an affectionate, teasing view of human nature. *Far and Away* doesn't take itself seriously (the inflation is visual, not thematic). On the other hand, nothing in it is remotely convincing at the physical level. Yet Far and Away is going to be a hit, and deservedly so, because the stars work together. Tom Cruise is not an interesting actor and probably never will be, but he's not a self-satisfied actor either. Working with his wife, Nicole Kidman, may have brought out this engagingly unspoiled side in Cruise. Kidman is extremely entertaining. Her acting is rudimentary, but she has great instincts—so broad and secure a sense of how to play a proper but lustful Irish lady that the role should make her a popular star. The movie is a touch not only of the Old Sod but of Old Hollywood. (5/25/92) PG-13. **45**

GAS FOOD LODGING—(1 hr. 42 min.; 1992) A single mother and waitress struggles to raise two teenage daughters—one a dreamy movie buff, the other a sulky rebel—in a dusty roadside town in New Mexico. With Brooke Adams, Fairuza Balk, and Ione Skye. Directed by Allison Anders. R. **1**

THE HAIRDRESSER'S HUSBAND—(1 hr. 24 min.; 1992) In French with English subtitles. The erotic obsessions of Patrice Leconte may yield a great movie someday, but this isn't it. In a French coastal town in the forties, a boy, twelve, becomes infatuated with the fleshy hairdresser who works in his local barbershop. Years later, as a middle-aged man (played by Jean Rochefort), he marries a beautiful young hairdresser (Anna Galiena) in the same town, and they commence a folie à deux in the shop itself, shutting out life, living only for each other. The movie is not about passion; it's about a bizarrely specialized male fantasy—the hairdresser as dumb earth mother. In this one-sided scheme, the young woman is fully content to remain the object of her husband's fancy; she fears only the waning of his desire. Leconte has the good sense not to inflate this placid fantasy, but his work is so serene that it's like something watched through a half snooze. Rochefort is the best thing in it. (6/22/92) NR. **81**

★ **HEAR MY SONG**—(1 hr. 44 min.; 1992) In an unnamed English city, Mickey (Adrian Dunbar), a conniving young Irish theater impresario, wants to book entertainment suitable for the Irish community. He imports a legendary tenor—the incomparable Josef Locke, who had tax problems and fled England for his native Ireland 25 years earlier. A man shows up claiming to be Locke, but he's an impostor. Disgraced, Mickey returns to Ireland to find the real thing. Peter Chelsom, who wrote the screenplay (with Dunbar) and also directs, has a terrific touch—eccentric yet sure and light. With Ned Beatty, showing tremendous panache as the formidable Locke. (2/10/92) R. **3**

HONEY, I BLEW UP THE KID—(1 hr. 29 min.; 1992) Three years after shrinking (and ultimately unshrinking) his children, scientist Wayne Szalinski still hasn't learned his lesson. This time, baby Adam toddles in front of an enlargement ray and grows to be 112 feet tall. With Rick Moranis and Marcia Strassman. Directed by Randal Kleiser. PG. **10, 20, 26, 34, 44, 66, 85, 150, 152, 158, 160, 200, 203, 204, 214, 216, 220, 220, 222, 300, 301, 303, 305, 306, 309, 316, 319, 322, 401, 406, 504, 505, 506, 509, 512, 513, 517, 520, 522, 524, 524, 530, 532, 601, 606, 608, 610, 611, 613, 619, 621, 625, 632, 634, 636, 706, 709, 715, 718, 722, 753, 755, 762, 803, 809, 817, 818, 822, 900, 901, 902, 903, 905, 917, 919, 930, 933, 934, 938, 952, 953, 962, 965, 970**

HOUSESITTER—(1 hr. 42 min.; 1992) High-pitched and repetitive, Frank Oz's new comedy keeps pushing for laughs in a basically unfunny situation. Steve Martin plays Newton Davis, a Boston architect whose life is going nowhere. Martin, sulking and dropping his shoulders, gives a very sympathetic portrayal of this infantile and depressed man. He meets a waitress, Gwen (Goldie Hawn), and they spend the night together. Gwen is a tough bird, a resourceful loner who instinctively and compulsively lies to people. When Gwen wakes up in the morning and Davis has vanished, she pulls herself together and without a moment's hesitation moves into an empty country house that Davis has built, passing herself off as Davis's wife. As Gwen, Goldie Hawn isn't adorable; she's grasping and desperate, but she has a rough-and-ready adaptability that makes her almost likable. When Davis shows up, he's enraged, but he agrees to go along with the fiction. Both Davis and Gwen, who appear to detest each other, now tell wilder and wilder fibs. Gwen may be an interesting movie character, but the filmmakers have placed this hostile loser at the center of a giddy, forties-style screwball comedy, and she doesn't fit. Embarrassing. (6/15/92) PG. **59, 320, 511, 601, 521, 724, 753, 800**

★ **HOWARDS END**—(2 hrs. 20 min.; 1992) The images in this Merchant Ivory adaptation of E. M. Forster's great novel are weighted and dark, with mysterious power, and the movie as a whole has extraordinary poise and spirit. Vanessa Redgrave is Ruth Wilcox, the dying mistress of the country farmhouse Howards End, which may stand for what's best in the England of 1910; Anthony Hopkins is her brusque, intelligent, but fatally limited husband, Henry, a millionaire in the rubber trade, the very soul of the Empire. After Mrs. Wilcox dies, Henry proposes marriage to Margaret Schlegel (Emma Thompson), one of two intellectual, liberal sisters living on a private income in London. The union is strange and uneasy, a battleground of sensibility and power. Thompson does an amazing job playing a radiantly sane person; she becomes the moral center of the movie. And Helena Bonham Carter is extraordinary as Margaret's impetuous sister Helen, who becomes the champion of a culture-hungry but impoverished young clerk, Leonard Bast (Sam West). Ruth Prawer Jhabvala did the adaptation; cinematography by Tony Pierce-Roberts; music by Richard Robbins. (3/9/92) PG. **50, 206, 523, 534, 753, 807, 920, 935**

A LEAGUE OF THEIR OWN—(2 hrs. 4 min.; 1992) In her exuberant and sentimental comedy about women's baseball in the forties, Penny Marshall brings out the pastoral beauty of the game in its more obscure reaches—the back country ball fields, the old team buses crawling through ripe farmlands. The actresses swing, catch, and slide with enthusiasm—especially Geena Davis, who gives a regal, almost imperious performance as Dottie, a great player who knows how to get the job done. And Tom Hanks, as the team's manager, an alcoholic former major-league star, suggests that in the right roles he could become not merely likable and funny but a great actor. Alas, the movie is trite: We can see every plot development coming. Dottie has a cranky and envious kid sister, Kit (Lori Petty), who also plays ball, though not as well, and we can sense, with a kind of sickly certainty, that they will go head to head when the big game is on the line. We are right, but who cares about whiny Kit? She's petulant and self-absorbed, and writers Lowell Ganz and Babaloo Mandel miscalculated disastrously when they made her rivalry with Dottie the center of the movie. Marshall coldly uses Madonna, who plays *a slut and is treated like a slut—distantly and contemptuously*. (To sell the movie with her name and then hardly give her a close-up is sheer cynicism.) Marshall has revived women's baseball, it turns out, only to condescend to it. (7/20/92) PG. **9, 19, 38, 64, 80, 152, 160, 200, 206, 214, 217, 219, 220, 302, 304, 306, 308, 313, 315, 315, 319, 401, 406, 502, 503, 504, 505, 506, 513, 517, 522, 524, 526, 527, 533, 600, 606, 608, 610, 611, 612, 616, 621, 625, 627, 632, 635, 638, 702, 703, 706, 707, 709, 724, 755, 757, 801, 808, 820, 900, 902, 904, 915, 919, 920, 922, 934, 936, 937, 950, 952, 961, 964, 965, 967, 972**

LETHAL WEAPON 3—(1 hr. 58 min.; 1992) Pathetic. People are run over, shot, kicked, punched, burned, axed, electrocuted, mashed, and buried alive in cement, and through everything Mel Gibson, who gets mashed a few times himself, keeps cracking little jokes and one-upping the other characters. Gibson's Sergeant Riggs is a flake who refuses to take anything seriously. One appreciates Gibson's attempt to avoid the somber clichés of old police movies; he wants to keep things loose and silly, to have a good time for himself and entertain the audience. But even as fantasy the role has gone sour: The gleam in Gibson's eye is beginning to look fatuous. He's becoming a hog and a clown, a mass of hyperactive reflexes and "charm" without meaning. What seemed an acceptable movie convention of reckless bravery a few years ago now seems way off; producer Joel Silver and director Richard Donner just don't get it. The main person Gibson one-ups is, of course, Danny Glover, whose Sergeant Murtaugh is only a few days away from retirement at the beginning of the movie. As always, Murtaugh is upset because Riggs keeps getting him in trouble. Glover must be in trouble, too, because his performance gets and more embarrassing as the series goes on. (6/1/92) R. **18, 33, 160, 320, 511, 515, 521, 530, 606, 608**

LONDON KILLS ME—(1 hr. 47 min.; 1992) Hanif Kureishi (*My Beautiful Laundrette* and *Sammy and Rosie Get Laid*) wrote and directed this look at London's poverty-ridden Portobello Market, where a gang member's search for a better life becomes an odyssey for the perfect pair of shoes. With Justin Chadwick, Steven Mackintosh, and Emer McCourt. R. **10, 63**

LOVERS—(1 hr. 43 min.; 1992) Vincente Aranda's stylish, erotic thriller based on a real-life murder scandal in Madrid, involving a young man (Jorge Sanz) and his naïve fiancée (Maribel Verdu), fresh from the provinces, and a sultry widow (Victoria Abril) who seduces them into a dangerous world of sensual pleasures. NR. **10**

MAN TROUBLE—(1 hr. 40 min.; 1992) A classical singer (Ellen Barkin) with security problems turns to the shady owner (Jack Nicholson) of an unsuccessful guard-dog agency for help. Directed by Bob Rafelson. PG-13. **33, 59, 959**

MEDITERRANEO—(1 hr. 32 min.; 1991) A bittersweet tale of eight Italian soldiers sent to garrison a remote Greek island during World War II. But when their ship sinks, leaving them stranded, they forget their original purpose altogether and form a small Greek-Italian community. Dir. by Gabriele Salvatores. NR. **3, 38, 63, 522**

MO' MONEY—(1 hr. 35 min.; 1992) A small-time hustler (Damon Wayans) decides to go straight when he meets the girl of his dreams, but not before he gets in one last con—the con of a lifetime. Directed by Peter Macdonald. R. **2, 10, 19, 24, 32, 53, 67, 85, 91, 150, 152, 155, 157, 158, 160, 208, 210, 211, 213, 218, 220, 222, 300, 307, 310, 310, 314, 317, 318, 400, 406, 500, 503, 505, 506, 510, 517, 522, 530, 532, 601, 606, 610, 611, 617, 618, 621, 625, 634, 705, 706, 714, 723, 755, 803, 810, 816, 818, 900, 901, 902, 903, 905, 912, 919, 922, 933, 934, 936, 950, 953, 961, 965, 967**

MOM AND DAD SAVE THE WORLD—(1 hr. 27 min.; 1992) When an evil emperor from an insignificant planet sets the sights of his mighty death ray on the planet Earth, only an ordinary suburban couple can the world from certain doom. A science-fiction adventure film with a dash of all-American romance, directed by Greg Beeman. With Teri Garr, Jeffrey Jones, and Jon Lovitz. PG. **20, 33, 62, 155, 160, 200, 219, 304, 306, 313, 318, 406, 506, 507, 510, 511, 530, 606, 608, 610, 621, 625, 627, 632, 702, 709, 724, 753, 760, 800, 808, 818, 820, 905, 911, 919, 950, 952, 965, 972**

MY COUSIN VINNY—(1 hr. 59 min.; 1992) Two New York college kids, Bill (Ralph Macchio) and Stan (Mitchell Whitfield), get mistakenly arrested in Alabama for murder. Driving into the small old southern town in a tail-finned Caddy, Bill's cousin Vinny (Joe Pesci) shows up to defend them. Vinny, a Brooklyn ambulance chaser who passed the bar on his sixth attempt, has never tried a case before, but he's a tough little mother. He keeps tripping over the massive rectitude of the southern judge (Fred Gwynne), who abominates Vinny's leather jackets, medallions, and Bay Ridge manners. Jonathan Lynn, the Brit comedy director, obviously loves actors: He gets shrewd performances from Lane Smith and Austin Pendleton. The best thing in the movie, though, is theater actress Marisa Tomei. As Pesci's girlfriend, Tomei is a tough girl with a dirty mouth and an incredible mind for bizarre detail. (3/30/92) R. **601, 620, 623, 633, 969**

NIGHT ON EARTH—(2 hrs. 8 min.; 1992) New York independent filmmaker Jim Jarmusch has become a mild experimentalist offering neither visionary fervor nor formal boldness. *Night on Earth* is composed of five vignettes, set in Los Angeles, New York, Paris, Rome, and Helsinki, all at night, and all involving taxi drivers and passengers. Strangers meet; words are exchanged; the strangers part. We get urban depression in harsh, dark colors, flaked with bits of sardonic wit. After a dismissible opening vignette, with Winona Ryder as a Los Angeles taxi driver who wants to be a mechanic, Jarmusch develops his usual jokes about alienated outsiders meeting and bashing one another. What was a fresh rhythm in *Stranger Than Paradise* has not turned into a powerful new perception of reality—it's more like an impotent new perception of art. The curtness of Jarmusch's methods may, in the end, mark the limits of his interest in the life around him. With Roberto Benigni. (5/18/92) R. **3, 43, 522, 719, 813**

★**ONE FALSE MOVE**—(1 hr. 45 min.; 1992) A fascinating and emotionally satisfying little crime picture made for only $2.5 million by black director Carl Franklin. It begins in Los Angeles with a frightening drug-world rubout. A trio of criminals cold-bloodedly rip off a large stash of cocaine and cash from two families, killing six people. Franklin puts the camera on the floor and captures the terror of a woman trussed and about to be killed. As the trio hit the road, heading east to Houston to sell the drugs, Franklin sticks closely to the B-movie tradition of impassive, grubby realism. He takes his time, and the tensions build up superbly. The leader, Pluto (Michael Beach), is highly intelligent—a cautious, pragmatic psychopath. His prison buddy Ray (Billy Bob Thornton) is a white-trash Southerner, uncontrollably violent, who keeps himself on some sort of even keel with cocaine. He also supplies his black girlfriend, Fantasia (Cynda Williams), who's pathetically tagging along. Meanwhile, in Fantasia's hometown in Arkansas, another multi-racial trio—of cops this time—is awaiting her arrival. Super performances by Cynda Williams and Bill Paxton, perfectly cast as the enthusiastic but dim local police chief, Dale "Hurricane" Dixon. Written by Billy Bob Thornton and Tom Epperson. (7/27/92) R. **9, 44**

PATRIOT GAMES—(1 hr. 55 min.; 1992) Despite a few oddities, *Patriot Games* is well done, but *why* was it done? The elements are familiar: a brave, resolute hero; his endangered family; a network of terrorists; a vengeful killer who won't give up or die. Harrison Ford is Jack Ryan, the ace CIA analyst who first appeared in *The Hunt for Red October*. Ryan, having resigned from the Agency, is in London with his Noble Wife (Anne Archer) and Smart Little Daughter (Thora Birch). By accident, he stumbles into a terrorist operation—a rump faction of the IRA attempting to seize a member of the royal family for ransom. The rest is action, and though the action is well staged by the Australian director Phillip Noyce, we've all been in that car roaring down the freeway about 30 times before. The IRA members, led by villainous Patrick Bergin, are *terrorists*, i.e., vicious, and they must be destroyed. They have a purely formal and clichéd function. Overall, the movie couldn't be more banal. But James Fox is funny as a dimwitted, ceremonious "royal," and the great cinematographer Donald McAlpine makes Annapolis, Maryland, look lovely. (6/8/92) R. **9, 38, 62, 89, 200, 219, 309, 315, 506, 511, 516, 517, 524, 533, 606, 608, 621, 625, 634, 702, 809, 820, 912, 937, 967**

★**THE PLAYBOYS**—(1 hr. 54 min.; 1992) A lovely new Irish film with a classically structured and satisfying narrative, set in a small village in Ireland in 1957. Dominated by church ways, the people lead a pinched, frightened, envious existence. A headstrong and beautiful young woman, Tara (Robin Wright), pregnant but unmarried, breaks water right in the middle of a Sunday sermon; the scandal could not be more public. The town seems obsessed with her and her bastard baby. People arrive at her doorstep suggesting husbands; the fierce old policeman, Brendan (Albert Finney)—a strange man, frightening and frightened of himself—keeps proposing marriage. Is he the father? Director Gillies Mackinnon (who is British) avoids conscious lyricism, but the countryside and the light are beautiful. The narrative moves ahead slowly but steadily, and the moods are by turns sober, romantic, and melodramatic. A group of traveling players, the Playboys, shows up in town. The policeman Brendan fights for Tara against one of the Playboys, Tom (Aidan Quinn), a good-looking young man who may or may not be honest and true. The acting is remarkable, especially from Finney. Written by Shane Connaughton (*My Left Foot*) and Kerry Crabbe. (4/27/92) PG-13. **21, 38, 58, 630**

★**THE PLAYER**—(2 hrs. 3 min.; 1992) In his amazing comeback movie, Robert Altman scores again and again off the great powers of Hollywood, yet this saturnine comedy is so richly ambiguous in its permutations of guilt and innocence, arrogance and shame, that calling it a "satire" seems to limit it. The "hero," Griffin Mill (Tim Robbins), a rising young Hollywood studio executive, moves through his life with the controlled smoothness of a snake in water. The movies he makes may be junk, but he will make them while drinking the right mineral water. How can this preposterous young man, this walking *trend*, be so likable? Though entirely ruthless, he is polite and strikingly intelligent, and Tim Robbins brings a touch of amused awareness to the role that lets us know that Griffin enjoys playing a game. In a rare uncalculated moment, Griffin murders a screenwriter who he thinks is threatening him. Altman's movie is a wonder of texture and wit, starting from the opening shot, which not only introduces all the major themes of the film but manages to sum up the entire history of Hollywood, from the twenties right down to the compromising present. Possessed by what he wants to say, Altman has put back into his cinematic style the dramatic emotions, the shocks of comedy and malice and lyrical sweetness that made everyone imitate him in the first place. With Greta Scacchi, Vincent D'Onofrio, Fred Ward, and a mass of Hollywood stars playing themselves. Based on Michael Tolkin's 1988 novel. (4/20/92) R. **12, 38, 59, 81, 321, 630, 906**

PRELUDE TO A KISS—(1 hr. 50 min.; 1992) Reviewed in this issue. PG-13. **5, 19, 43, 59, 67, 219, 304, 310, 310, 315, 321, 503, 506, 514, 516, 517, 527, 533, 601, 606, 608, 610, 616, 621, 625, 634, 704, 705, 723, 724, 760, 808, 820, 904, 920, 937, 950, 961, 971**

RAISE THE RED LANTERN—(2 hrs. 5 min.; 1991) In Mandarin with English subtitles. The initiation of a fourth wife into a 1920s Chinese family highlights the ongoing struggle of traditional wives to secure a position within the household and society. NR. **14, 49, 813**

RAISING CAIN—(1 hr. 35 min.; 1992) In Brian De Palma's latest thriller, John Lithgow is a child psychologist whose intense preoccupation with his own child turns into a sinister experiment. With Lolita Davidovich and Steven Bauer. R. **300, 307, 313, 318, 503, 507, 517, 625, 634, 723, 937**

SISTER ACT—(1 hr. 46 min.; 1992) After witnessing a mob murder, Whoopi Goldberg goes underground with the help of the police witness-protection program. Now this gaudy nightclub singer must tone down her act, donning a new kind of habit to fit into the strict order of a convent. Directed by Emile Ardolino. PG. **10, 19, 26, 36, 55, 67, 89, 152, 158, 160, 206, 210, 215, 218, 219, 304, 305, 306, 314, 319, 505, 512, 514, 517, 520, 523, 530, 601, 606, 608, 610, 612, 625, 627, 636, 705, 706, 708, 709, 714, 716, 755, 759, 819, 900, 904, 918, 919, 932, 933, 938, 953, 961, 965, 970**

A STRANGER AMONG US—(1 hr. 49 min.; 1992) A missing-person investigation takes a disillusioned NYPD detective (Melanie Griffith) undercover in a tight-knit Hasidic community. With Eric Thal, John Pankow, and Tracy Pollan. Directed by Sidney Lumet. PG-13. **10, 19, 26, 40, 55, 66, 79, 160, 200, 206, 215, 216, 219, 220, 302, 306, 308, 312, 315, 400, 501, 504, 512, 523, 524, 526, 533, 606, 608, 613, 625, 635, 638, 700, 703, 706, 714, 722, 724, 753, 755, 762, 801, 816, 821, 904, 917, 931, 961, 965, 970, 971**

A TALE OF SPRINGTIME—(1 hr. 47 min.; 1992) Eric Rohmer's latest, set among Parisian intellectuals, seems chatty and merely discursive for a while, but Rohmer has his method: Some ideas about choice and free will, bandied about at the dinner table, suddenly flare up in the story as a dramatic force. The film is about the attempt of a talented and domineering teenage girl to break up her father's love affair with one woman and get another woman—the girl's girlfriend—into his arms. Its emotional tone comes from spring, but spring in T.S. Eliot's version of the season as a time of bitter upheaval. Elegant. With Anne Teyssèdre, Hugues Quester, and Florence Darel. (7/27/92) PG. **81**

3 NINJAS—(1 hr. 25 min.; 1992) These little ninjas aren't turtles but three resourceful brothers who take on a gang of kidnappers and an evil ninja master. Directed by Jon Turteltaub. With the animated short *Petal to the Metal*. PG. **10, 20, 26, 34, 44, 66, 514, 517, 610, 625, 634, 724, 903**

UNFORGIVEN—(2 hrs. 10 min.; 1992) Clint Eastwood straps on his holster and heads to the wild West to join a disparate crew of gunslingers in avenging the honor of a gal. With Gene Hackman and Morgan Freeman. Directed by Eastwood. R. **7, 33, 155, 217, 219, 300, 310, 319, 406, 503, 507, 517, 527, 532, 610, 612, 625, 708, 723, 724, 756, 818, 972**

UNIVERSAL SOLDIER—(1 hr. 38 min.; 1992) In a top-secret military project, scientists create a unit of perfect soldiers from the bodies of dead GI's—devoid of pain, emotions, and conscience. Action/adventure muscleheads Jean-Claude Van Damme and Dolph Lundgren star as two prototype warriors who go AWOL when they revert to their former selves. Directed by Roland Emmerich. R. **7, 18, 33, 60, 67, 85, 152, 157, 158, 160, 204, 210, 211, 214, 217, 219, 222, 300, 303, 304, 307, 313, 315, 316, 319, 406, 512, 514, 517, 523, 530, 606, 608, 610, 612, 625, 635, 706, 708, 714, 723, 723, 724, 802, 817, 818, 902, 905, 919, 934, 950, 961, 965**

UNLAWFUL ENTRY—(1 hr. 48 min.; 1992) Reviewed in this issue. R. **7, 19, 31, 48, 68, 87, 152, 155, 158, 160, 200, 214, 217, 219, 300, 302, 304, 311, 315, 319, 322, 406, 503, 504, 505, 507, 509, 514, 517, 523, 530, 600, 606, 608, 610, 612, 618, 619, 621, 625, 706, 708, 709, 715, 722, 756, 764, 801, 805, 808, 902, 904, 906, 907, 908, 912, 916, 919, 952, 961, 965, 970, 972**

★**THE WATERDANCE**—(1 hr. 46 min.; 1992) In the first film directed by writer Neal Jimenez (along with Michael Steinberg), Wesley Snipes and William Forsythe, as two intelligent but limited men suddenly paralyzed from the waist down, give detailed, sorrowful impressions of the state of American masculinity when it falls without a safety net. Snipes, playing a blustering fantasist, is extraordinarily moving; the gravel-voiced Forsythe, a racist who punctures other people's illusions while protecting his own, suggests that adversity could actually make a man smarter. As Jimenez's autobiographical representative—a writer of ironic temperament—Eric Stoltz is less successful, but everything that happens in the movie feels bitterly true. With Helen Hunt. (6/15/92) R. **630**

WHISPERS IN THE DARK—(1 hr. 42 min.; 1992) When a psychiatrist (Annabella Sciorra) mixes her personal and professional lives, she gets a *très* intimate look into a patient's psychosis. With Jamey Sheridan and Anthony LaPaglia. Directed by Christopher Crowe. R. **219, 302, 304, 319, 406, 516, 517, 610, 612, 625, 702, 915**

REVIVALS

GILDA—(1 hr. 50 min.; 1946) An amusing and sinister triangle drama with Glenn Ford and George Macready fighting for the favors of the dazzling Rita Hayworth, who at one point sings "Put the Blame on Mame" in a self-mocking, sexy way. Some critics think the romance here is really a crypto-homosexual one between the two men, so you may want to watch all the business with the walking stick. Directed by Charles Vidor. **1**

THE LONG, HOT SUMMER—(1 hr. 57 min.; 1958) A solid, enjoyable drama of the deep South, based on short stories by Faulkner, mixing raucous comedy, shrewd satire, and juicy romance. With Paul Newman, Orson Welles, Joanne Woodward, Anthony Franciosa, Lee Remick, and Angela Lansbury. Dir. Martin Ritt. **8**

PINOCCHIO—(1 hr. 28 min.; 1940) Walt Disney's animated classic, based on Carlo Collodi's children's story of a wooden puppet who is brought to life and who must prove himself worthy of becoming a real boy. Featuring the characters Jiminy Cricket and Geppetto the wood-carver, and an Oscar-winning score of five original songs, including "When You Wish Upon a Star." G. **59, 160, 206, 220, 309, 511, 515, 521, 522, 530, 606, 608, 625, 724, 753, 755, 904, 907, 908, 912, 918, 919, 966, 971**

REPULSION—(1 hr. 43 min.; 1965) Roman Polanski's lyrically macabre fable of a *parisienne* so utterly repelled by the notion of sex that young men who flirt with her incite her to murder. Starring a very young and beautiful Catherine Deneuve. At times terrifying and grisly, but Polanski's storytelling has hypnotic grace. **6**

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BROADWAY

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ANNA KARENINA—The premiere of Peter Kellogg's musical adaptation of the Tolstoy classic. Ann Crumb stars as Anna, a woman whose affair with a younger man costs her everything-including, eventually, her life. With music by Daniel Levine; directed by Theodore Mann. With Melissa Errico, in her Broadway debut, as Kitty, Gregg Edelman as Levin, Scott Wentworth as Vronsky, John Cunningham as Karenin, and Jerry Lanning as Stiva. Previews begin Saturday prior to an 8/26 opening; $40, $45. At **Circle in the Square,** 1633 Broadway, at 50th Street (307-2704). **IRLS**

THE REAL INSPECTOR HOUND and **THE FIFTEEN MINUTE HAMLET**—This double bill of Tom Stoppard comedies first features a thriller/spoof about a theater critic with murder on his mind; next is Stoppard's fifteen-minute "take" on the Bard's classic. Directed by Gloria Muzio. With Patricia Conolly, Anthony Fusco, David Healy, Simon Jones, Rod McLachlan, J. Smith-Cameron, Jane Summerhays, and Jeff Weiss. Previews now, prior to an 8/13 opening. Thursday through Saturday at 8; Wednesday, Saturday, and Sunday at 2; $35–$39. **The Roundabout/Criterion,** 1530 Broadway, at 45th Street (869-8400). **IRLS**

Now Playing

CATS—A picturesque musical based on T. S. Eliot's delightful *Old Possum's Book of Practical Cats,* and presented with a first-rate cast of 23 talented American "cats"; direction by Trevor Nunn; music by Andrew Lloyd Webber; choreography by Gillian Lynne. There's splendid scenery and costumes, lightsome, high-flying dancers, exciting and show-stopping lighting, and, with Trevor Nunn's canny, effervescent direction, almost too much dazzlement. Opened: 10/7/82. Wednesday at 2; Saturday at 2; Sunday at 3; Monday–Saturday (Thursdays are dark) at 8; $32.50 to $60. **Winter Garden Theater,** 1634 Broadway, at 50th Street (239-6200). 2 hrs. 45 mins. ● ● **IRLS**

CATSKILLS ON BROADWAY—Conceived by Freddie Roman, a revue that pays tribute to the area that spawned America's funniest people. Stand-up comics Louise DuArt, Mal Z.Lawrence (who takes jokiness to shriekingly spectacular heights), Freddie Roman (the non-Italian behind the whole affair), and Dick Capri fit the bill. Tuesday–Saturday at 8; Wednesday and Saturday at 2; Sunday at 3; $36 to $55. Opened: 12/5/91. At the **Lunt-Fontanne Theater,** 205 West 46th Street (307-4100). 2 hrs. **IRLS**

CONVERSATIONS WITH MY FATHER—Herb Gardner's play, with Judd Hirsch as the father and Tony Shalhoub as the son, is set in a tavern in lower Manhattan. It spans four decades and focuses on a youth's coming-of-age and his struggle to communicate with his strong-willed immigrant father; directed by Daniel Sullivan. Featured in the cast are Marilyn Sokol, David Margulies, John Procaccino, Jason Biggs, Gordana Rashovich, William Biff McGuire, Peter Gerety, thirteen-year-old David Krumholtz, Tony Gillan, and Richard Council. Tuesday through Saturday at 8 p.m.; Saturday and Wednesday at 2 p.m.; Sunday at 3 p.m.; $30 to $45. At the **Royale Theater,** 242 West 45th Street (239-6200). 2 hrs. 30 mins. **IRLS**

CRAZY FOR YOU—The 1992 winner of three Tony awards, including Best Musical. Harry Groener and Jodi Benson star in this musical comedy set in the 1930s, about a banker's son who is sent by his mother to foreclose on a theater in a mining town in Nevada, where he falls in love with the only girl in the town of 157 men. When the great American musical-comedy tradition is perilously close to total eclipse, this one lights a small but gallant and inspiriting candle. Book by Ken Ludwig, co-conceived by Mike Ockrent; music includes several Gershwin standards; choreography by Susan Stroman; directed by Mike Ockrent. With John Hillner, Michele Pawk, Bruce Adler, Ronn Carroll, Jane Connell, Beth Leavel, the Manhattan Rhythm Kings. Monday–Saturday at 8; Saturday, Wednesday at 2; $30 to $65. **Shubert Theater,** 225 West 44th Street (239-6200). 2 hrs. 40 mins. **IRLS**

DANCING AT LUGHNASA—(Pronounce it LOOnasa) Brian Friel's 1992 Tony-award-winning play, set in Donegal in 1936, focuses on five unmarried sisters who are barely scraping by to make ends meet; directed by Patrick Mason. High praise for this excellent drama, which makes the art of unfulfillment fulfilling. The cast features Donal Donnelly, Miriam Healy-Louie, Patricia Hodges, Jacqueline Knapp, Kenneth L. Marks, Jan Maxwell, John Wesley Shipp, Jennifer Van Dyck. Opened: 10/24/91. Tuesday–Saturday at 8; Saturday and Wednesday at 2; Sunday at 3; $35–$45. At the **Plymouth Theater,** 236 West 45th Street (239-6200). 2 hrs. 40 mins. **IRLS**

FALSETTOS—Michael Rupert, Stephen Bogardus, Chip Zien star in a dual bill of one-act musicals looking at the American family and bar mitzvah traumas, in *March of the Falsettos,* with book, music, and lyrics by William Finn, and *Falsettoland,* book by Finn and James Lapine; music and lyrics by Finn; both directed by James Lapine; featuring Andrew Harrison, Heather MacRae, Barbara Walsh, Jonathan Kaplan, Maureen Moore. Monday–Saturday at 8; Wednesday and Saturday at 2 p.m.; $40-$60. **John Golden,** 252 West 45th Street (239-6200). 2 hrs. 40 mins. **IRLS**

FIVE GUYS NAMED MOE—A musical revue by Clarke Peters, choreographed and directed by Charles Augins, celebrating songs of the 1940s jazz star Louis Jordan; six singer/dancers (only five of them are named Moe) romp through the best known. Featured in the cast are Jerry Dixon, Glenn Turner, Doug Eskew, Jeffrey Sams, Milton Craig Nealy, and Kevin Ramsey. Monday–Saturday at 8; Wednesday and Saturday at 2; $15 to $55. At the **Eugene O'Neill Theater,** 230 West 49th Street (239-6200). 2 hrs. **IRLS**

GUYS AND DOLLS—Peter Gallagher, Nathan Lane, Josie DeGuzman, and Faith Prince star in a top-notch revival of the 1950 musical; the book is by Jo Swerling and Abe Burrows, and is based on Damon Runyon's characters (all as intoxicatingly irresistible as ever) in his short stories about high and low life around Times Square; score by Frank Loesser; directed by Jerry Zaks, whose staging has enough excellence and competence to give you a lasting high. Christopher Chadman's choreography, buoyed by the splendid likes of Scott Wise and Gary Chryst, soars, bounces and slides to new heights of musical-comedy dancing. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; $45 to $65. At the **Martin Beck Theater,** 302 West 45th Street (239-6200). 2 hrs. 30 mins. **IRLS**

JAKE'S WOMEN—Neil Simon's play, starring Alan Alda, is set in a New York loft apartment and focuses on a middle-aged writer and six of the most important women in his life, some present, some appearing only in his memory; Gene Saks has directed, with his customary polish, a scintillating cast. Brenda Vaccaro's wisely wisecracking sister is a triumph of timing and inflection, and Joyce Van Patten, the extreme Jewish-motherliest of psychotherapists, could outshrink Barbra Streisand any day of the week; Helen Shaver is a revelation, with her shadings, innuendos, and complexity; Kate Burton displays unsuspected warmth. Now featured in the cast is Maura Russo. Tuesday through Saturday at 8; Wednesday and Saturday at 2; Sunday at 3; $25 to $47.50. At the **Neil Simon Theater,** 250 West 52nd Street (307-4100). **IRLS**

JELLY'S LAST JAM—Once again, Gregory Hines proves the consummate leading man as he stars in a musical revue based on the life and times of musician-composer Jelly Roll Morton; book and direction by George C. Wolfe; music by Jelly Roll Morton; lyrics by Susan Birkenhead. Featured in the cast are Savion Glover (whose duets with Hines are dazzling), Keith David, Tonya Pinkins, Brenda Braxton, Stanley Wayne Mathis. The Mardi Gras atmosphere here is stunning, both aesthetically and in its social and historic insight. Tuesday through Saturday at 8 p.m.; Wednesday at 2 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m.; $40 to $65. At the **Virginia Theater,** 245 West 52nd Street (239-6200). 2 hrs. 40 mins. **IRLS**

LOST IN YONKERS—Anne Jackson, Alan Rosenberg, and Lucie Arnaz star in Neil Simon's splendidly constructed, tickling, teasing, heart-tugging, tear-jerking play (for which he received the 1991 Pulitzer Prize), set in 1942. The production is staged consummately by director Gene Saks, and focuses on a German-Jewish termagant grandmother who rules her home with an iron fist, runs a candy store downstairs, and has made all four of her own children misfits. Her two grandchildren are left in her care while their father goes South to work. Featured in the cast are Steve Vinovich, Jamie Marsh, Benny Grant, Lauren Klein. Opened: 2/21/91. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $30 to $47.50. **Richard Rodgers Theater,** 226 West 46th Street (307-4100). 2 hrs. 30 mins. ● **IRLS**

LES MISERABLES—Musical, based on the Victor Hugo novel; the book is by Alain Boublil and Claude-Michel Schonberg; music is by the latter; the lyrics are by Herbert Kretzmer; adapted and directed by Trevor Nunn and John Caird with their customary panache. Ten-year old Brian Press has been selected to take over the role of Gavroche. A fugitive is pitted against a self-righteous police inspector in a lifelong struggle to evade capture. Featured in the cast are Mark McKerracher, Rachel York, Richard Kinsey, Michele Maika, Joe Mahowald, Eric Kunze, Drew Eshelman, Melissa Anne Davis, and Evalyn Baron. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; $15 (for rear mezzanine) to $65. On 9/8, the show resumes its normal performance schedule: Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.. At the **Imperial Theater,** 249 West 45th Street (239-6200). 3 hrs. 15 mins. ● ● **IRLS**

MISS SAIGON—Francis Ruivivar, Leila Florentino, Alton White star in a musical romance, directed by Nicholas Hytner; score is by Claude-Michel Schonberg; lyrics by Alain Boublil and Richard Maltby Jr.; about love and self-sacrifice involving a lonely Vietnamese girl and a smitten American soldier in 1975, at the time of the fall of Saigon. Featured in the cast are Sean McDermott, Jane Bodle, and Barry Bernal (Kam Cheng and Annette Calud alternate in the star role Wednesdays and Saturdays at 2); Monday through

Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; $15 (for the *rear* of the rear mezzanine) to $65. Opened: 4/11/91. At the **Broadway Theater**, Broadway at 53rd Street (563-2266). 2 hrs. 45 mins. ● **IRLS**

THE MOST HAPPY FELLA—A revival of Frank Loesser's 1956 highly successful musical comedy, based on Sidney Howard's play *They Knew What They Wanted*, for which Loesser also wrote the book and lyrics and score; directed by Gerald Gutierrez; the choreography is by Liza Gennaro. Spiro Malas is vineyard owner Tony, Sophie Hayden is the mail-order bride, Charles Pistone the handsome ranch foreman; with Claudia Catania, Scott Waara, Buddy Crutchfield, Bill Nabel, Tad Ingram, Mark Lotito, Liz Larson, and an ensemble cast of nineteen performers. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $40 to $60. At the **Booth Theatre**, 222 West 45th Street (239-6200). 2 hrs. 50 mins. **IRLS**

THE PHANTOM OF THE OPERA—Andrew Lloyd Webber and Harold Prince's musical, based on Gaston Leroux's novel; the lyrics are by Charles Hart and Richard Stilgoe; the choreography is by Gillian Lynne. All have created a terrific technical achievement chock-full of gorgeous scenery and costumes. The action takes place in 1860 and tells of a Creature (Mark Jacoby) who haunts the premises beneath the Paris Opera House and exercises a reign of terror over performers and audience alike. Featured in the cast are Karen Culliver, Hugh Panaro, Catherine Ulissey, Marilyn Caskey, George Lee Andrews, Leila Martin, Jeff Keller, and Gary Rideout. Monday through Saturday at 8 p.m.; Saturday and Wednesday at 2 p.m.; $15 (for *rear* of the rear mezzanine) to $65. Opened: 1/6/88. At the **Majestic Theater**, 247 West 44th Street (239-6200). 2 hrs. 30 mins. ● ● **IRLS**

THE SECRET GARDEN—Musical based on Frances Hodgson Burnett's novel about a lonely orphan (Lydia Ooghe) who goes to live with her brooding uncle (Howard McGillin) on the moors and discovers a magic garden where anything can happen (and does). The book and lyrics are by Marsha Norman; the music is by Lucy Simon; the direction is by Susan H. Schulman; and the choreography is by Michael Lichtefeld. Featured in the cast are Diedrich Stelljes, Rebecca Luker, Robert Westenberg, Barbara Rosenblat, John Cameron Mitchell, Tom Toner, and Alison Fraser. Tuesday through Saturday at 8 p.m.; Sunday at 3 p.m.; Wednesday, Saturday at 2 p.m. Opened: 4/25/91. At **Saint James**, 246 West 44th Street (239-6200). 2 hrs. 30 min. ● **IRLS**

A STREETCAR NAMED DESIRE—Jessica Lange stars, in her Broadway debut, as Blanche Du Bois, with Alec (Stanley Kowalski) Baldwin, Amy Madigan as his wife, Stella, and Timothy Carhart as Mitch, in Tennessee Williams's Pulitzer Prize–winning play, directed by Gregory Mosher. Tuesday through Sunday at 8; Wednesday and Saturday at 2; Sunday at 3; $40 to $50; through 8/9. At the **Ethel Barrymore Theater**, 243 West 47th Street (239-6200). 3 hrs. **IRLS**

TWO TRAINS RUNNING—August Wilson's drama, winner of the New York Drama Critics Circle Award for Best American Play, focuses on the lives of the regulars in a neighborhood diner in 1969 Pittsburgh; directed by Lloyd Richards. Featured in the cast are Roscoe Lee Browne, Al White, Anthony Chisholm, Lou Ferguson, Larry Fishburne, Chuck Patterson, and Cynthia Martells. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $7.50 to $45. At the **Walter Kerr Theater**, 219 West 48th Street (239-6200). 2 hrs. 50 mins.

THE WILL ROGERS FOLLIES—The 1991 winner of six highly deserved Tony awards (including Best Musical), Drama Critics Award, Drama Desk Award. Director/choreographer Tommy Tune's flair never fails. The musical, starring Mac Davis, is replete with new, pretty Ziegfeld Girls, excellent dancers, every one wearing thoroughly original and elegant costumes by Willa Kim; a sensational rope twirler (Vince Bruce); a wonderful dog act, and absolutely delightful and right scenery by Tony Walton; the book is by Peter Stone; the succulent music is by Cy Coleman; and the lyrics are by the Comden and Green team. Also featured in the cast are Nancy Ringham, Marla Maples, Dick Latessa, Will Rogers Wranglers, Mad Cap Mutts, and Ron Kidd as Wiley Post. Monday through Saturday at 8 p.m.; Saturday and Wednesday at 2 p.m.; $25 to $65. Opened: 5/1/91. At the **Palace Theater**, Broadway at 47th Street (307-4100). 2 hrs. 40 mins. ● **IRLS**

OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ALI—Graydon Ryce and Geoffrey C. Ewing's new drama about the former heavyweight boxing champion. Tuesday through Saturday at 8 p.m.; Sunday at 3 p.m.; through 9/6; $20. At **Houseman Studio**, 450 West 42nd Street (564-8038).

BEAU JEST—James Sherman's comedy about a Jewish woman (Laura Patinkin) in her late 20s, secretly dating a man (Bill Doyle) she fears her parents will not accept, who invents another "perfect boyfriend" (a Jewish doctor), then faces the inevitable when the family meets the out-of-work actor (John Michael Gregory) she's hired to play her suitor; directed by Dennis Zacek. With Larry Fleischman, Catherine Wolf, Bernie Landis. Monday–Saturday at 8 p.m. (no Thursday performances); Wednesday at 2 p.m.; Saturday and Sunday at 3 p.m.; $25–$35. **Lamb's**, 130 West 44th Street (997-1780).

THE BEST OF FORBIDDEN BROADWAY—*Tenth Anniversary Edition*, with numbers from each version plus material on the new season; lyrics and direction by Gerard Alessandrini. With David Benoit, Susanne Blakeslee, Dorothy Kiara, Michael McGrath, and Brad Ellis on piano. Tuesday–Friday at 8:30; Saturday at 7 and 10; Sunday at 3:30 and 7:30; $35. At the **Theater East**, 211 East 60th Street (838-9090).

BLUE MAN GROUP: TUBES— Matt Goldman, Phil Stanton, and Chris Wink are the three mad men really looking like men from Mars, with their musical group making an enjoyable mess of this merry performance art with a special kind of nonsense; directed by Marlene Swartz. Tuesday–Friday at 8; Saturday at 7 and 10; Sunday at 3 and 7; $22.50–$35. **Astor Place Theater**, 434 Lafayette Street (254-4370).

BORN TO RUMBA!—A musical by Michael Alasa about sex, sin, sacrifice, and self-deception, set in a pre-Castro Havana nightclub; with Al Roffe, Al Rodriguez, Quinn Lenley, Mary Ann Maratos. Thursday and Friday at 8; Saturday at 7 and 10; $17; through 9/5. **DUO Theater,** 62 East 4th Street (598-4320).

THE COMEDY OF ERRORS—The second production of "Free Shakespeare at the Delacorte" is the Bard's first comedy about two sets of twins separated during childbirth and reunited as adults. Directed by Cacá Rosset. Featured in the cast are Larry Block, Boyd Gaines, Elizabeth Franz, Stephen Hanan, John Michael Higgins, Kathleen McNenny, Marisa Tomei, others. Opens 8/6. Performances every night, except Monday, at 8; through 8/30. Free; tickets are distributed one per person at 6:15 at the Delacorte on the day of the performance. **Delacorte Theater,** Central Park's Great Lawn, 81st St. mid-park (861-7277).

DEAD AS A JEW (ZION'S COMMUNITY)—Fred Newman's new play, which he also directed, dramatizes the personal politics of black-Jewish relationships and the sexual abuse of women. Starring Janet Wiegel in an ensemble cast of eight. Saturday at 8; through 8/15; $20. At the **Castillo Theatre,** 500 Greenwich Street, between Spring and Canal Streets (941-1234).

THE DISPOSAL—Set in 1958 Kansas, William Inge's play explores how three men square off over their guilt or innocence while awaiting the death penalty. Directed by A. M. Raychel. With Tom Delling, Erich Schmidt, Paul Dommeruth, and Donald Emmerich. Wednesday, Thursday, and Saturday at 8; Friday at 8:30; through 8/8; $15. **The Theatre-Studio Inc.,** 750 Eighth Avenue, at 46th Street (719-0500).

DISTANT FIRES—Set in Ocean City, Maryland, where violent racial rioting has been occurring, Kevin Heelan's play focuses on the competition for a promotion between black and white construction workers. Directed by Clark Gregg; with an ensemble cast of six. Tuesday–Friday at 8; Saturday at 7:30 and 10; Sunday at 3 and 7; $32.50. At **Circle in the Square Downtown Theatre,** 159 Bleecker Street (254-6330).

ETHEL MERMAN'S BROADWAY—Rita McKenzie's musical tribute to the Queen of the Broadway Musical. Directed by Christopher Powich, with musical direction by Robert Bendorff. Monday–Friday at 8; Wednesday at 2:30; Saturday at 5 and 9; $24. **Houseman Theatre,** 450 West 42nd Street (564-8038).

THE FANTASTICKS—The longest-running show on or off Broadway (now in its 33rd year!) is a gracious musical fable that spawned much talent in its time. Children who saw it decades ago now bring their children to enjoy it. Tuesday through Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3 and 7:30 p.m.; $28 to $32. Opened: 5/3/60. **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ● ●

FIRES IN THE MIRROR—*(Crown Heights, Brooklyn and Other Identities)* Anna Deavere Smith's one-woman show (she portrays about 30 characters), created by interviewing men, women, and youths from the streets of New York; directed by Christopher Ashley; music by Joseph Jarman; and slide projections by Wendall Harrington and Emmanuelle Krebs. Tuesday through Friday at 8 p.m.; Saturday at 7 and 10 p.m.; Sunday at 3 p.m.; through 8/16; $20. **Anspacher Theater/Joseph Papp Shakespeare Theater**, 425 Lafayette Street (598-7150).

FIRST CLASS—Candido Tirado's drama in which two brothers face off only to discover that their freedom lies in their union. With Michael Camacho and Frank Perez. Monday through Friday at 8; Saturday at 7 and 10:30; Sunday at 4; through 8/9; $10. At **Alice's Fourth Floor,** 432 West 42nd Street (713-5681).

FLYPAPER—Set in a local Greenwich Village tavern, this musical, starring Cheryl Paley, takes the audience through the political movements and cultural trends of the '50s, '60s, '70s, '80s, and into the '90s. With Mark Cohen. Book and lyrics by Paley and Lary Pellegrini; directed by Shari Upbin. Tuesday–Thursday at 7:30; through 8/6; $20. **New York's Original Improvisation,** 358 West 44th Street (765-8268).

FOREVER PLAID—A musical comedy written and directed by Stuart Ross tells about a semi-professional harmony-group tour cut short by a fatal car accident the night of their first gig in 1964; and now the "teen angels" are allowed a night at liberty on earth to do the show they never got to do in life. With Paul Binotto, Neil Nash, Gregory Jbara, and Michael Winther. A many-splendored thing! Tuesday–Friday at 8; Saturday at 7:30 and 10:30; Sunday at 3 and 7:30; Wednesday at 2:30; $30 to $35. Opened: 5/20/90. **Steve McGraw's**, 158 West 72nd Street (595-7400). ● ●

HOMEGROWN—Set in a shelter, Joseph Holland's play explores the experience of homelessness. Directed by Dwight R. B. Cook; with a cast of eleven. Friday and Saturday at 7:30; Saturday at 2; Sunday at 3; through 8/23; $18. **National Black Theatre,** 2033 Fifth Avenue, between 125th and 126th Streets (722-3800).

LOTTO—EXPERIENCE THE DREAM—Cliff Roquemore's play, which he also directed, is about the effect that winning the lottery has on twelve characters in an interracial cast surrounding members of a black family who learn that much cash doesn't necessarily solve all one's various problems. With Earl Fields Jr., Peace Roberts, and Jessica Smith. Wednesday–Saturday at 8; Saturday at 2; Sunday at 3 and 7; $20 to $25. **Union Square Theatre,** 100 East 17th Street (505-9021).

MARVIN'S ROOM—Scott McPherson's drama about the relationship of two unmarried sisters and their troubled family, reunited after a long estrangement when one becomes ill. Directed by David Petrarca. With Laura Esterman, Alice Drummond, Mark Rosenthal, and Nance Williamson, Karl Maschek, Aleta Mitchell, Tom Aulino, and Tim Monsion. Tuesday–Friday at 8; Saturday at 7 and 10; Sunday at 3 and 7; through 9/6; $37.50. A Playwrights Horizons production at the **Minetta Lane**, 18 Minetta Lane (307-4100).

MURDER IN DISGUISE—Set in a Victorian mansion, John Glines's gay comedy/mystery is about seven men who play a game of Murder, which soon becomes all too real. Directed by Pip Carpenter. Wednesday–Friday at 8; Saturday at 6 and 9; Sunday at 7; $20. **The Courtyard,** 39 Grove Street (564-8038).

THE NEWS IN REVIEW—Nancy Holson's musical comedy parodies the faces, places, and issues in the news. Directed by Terry Long; with a cast of five. Tuesday–Thursday at 8; Friday and Saturday at 8 and 10:30; Sunday at 7. $22.50, $25, plus an $8 minimum for food and drinks. At **Del's Down Under,** Delsomma's Restaurant, 266 West 47th Street (719-4179).

THE NIGHT LARRY KRAMER KISSED ME—David Drake is the author and star of this one-man show, composed of vignettes about contemporary culture. Directed by Chuck Brown. Tuesday through Friday at 8:30; Saturday at 7 and 10; Sunday at 7. $28. At the **Perry Street Theatre,** 31 Perry Street (691-2509).

NUNSENSE—Dan Goggin's entertaining musical comedy, now in its seventh year, of five sensible and motivated nuns who mount a talent show to raise money for what they personally and firmly consider to be a good and noble cause. Tuesday through Saturday at 8 p.m.; Saturday and Wednesday at 2 p.m.; Sunday at 3 p.m.; $30 to $35. At the **Douglas Fairbanks Theater,** 432 West 42nd Street (239-4321). ●●

PERFECT CRIME—Warren Manzi's long-running thriller about a wealthy psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." Featured in the cast are Catherine Russell, Warren Manzi, J.A. Nelson, Graeme Malcolm, and Dean Gardner; directed by Jeffrey Hyatt. Opened: 4/5/87. Monday, Thursday, Friday, and Saturday at 8; Sunday at 3 and 7; Wednesday and Saturday at 2; $30. **Theater Four,** 424 West 55th Street (695-3401). ● ●

RED DIAPER BABY—Josh Kornbluth's play is a recollection of growing up the son of impassioned Communist parents on Manhattan's Upper West Side; directed by Josh Mostel. Tuesday–Friday at 8; Saturday at 7 and 10; Sunday at 3; $19–$21. **Actors Playhouse,** 100 Seventh Avenue South (691-6226).

ROLEPLAY—Doug Haverty's musical about five women in group therapy. With music by Adryan Russ. Directed by Henry Fonte; with a cast of six. Wednesday through Saturday at 8 p.m.; Sunday at 2 p.m.; through 8/15. At **The Village Theatre Company,** 133 West 22nd Street, between Sixth and Seventh Avenues (627-8411).

RUTHLESS!—A musical comedy with book, lyrics, and direction by Joel Paley, music by Marvin Laird, about a girl (eleven-year-old Laura Bundy) who will do anything to get the lead in her school show. With Donna English, Joel Vig, Denise Lor, Susan Mansur, and Joanne Baum. Tuesday–Saturday at 8; Saturday at 3; Sunday at 3 and 7; $37.50. **Players,** 115 MacDougal Street (254-5076).

SIGHT UNSEEN—Donald Margulies's fascinating play about an American artist, the art scene's newest visionary, and his search for the Muse who inspired him; directed by Michael Bloom. Fraught with potential mayhem, this play represents a truly adult, humane, and thoughtful voice in the theater, such as hasn't been heard for some time. With Adam Arkin, Margaret Colin, Pamela Gray, and John Christopher Jones. Tuesday–Friday at 8; Saturday at 7 and 10; Sunday at 3 and 7; $30 to $35. At the **Orpheum,** 126 Second Avenue (477-2477).

SIRENS—A new musical about four American girls who become a super star rock group in Tokyo. With book and direction by Richard Haase; music and lyrics by Haase, Bill Pitzonka, and Davina Haase. Previewing now on Saturday and Sunday at 3 p.m.; $17.50. At **Lonestar Roadhouse Theatre,** Broadway and 52nd Street (718-237-1055).

SOMETHING SPECIAL IN HARLEM—Set in Harlem, Robbie Taylor's play focuses on a group of talented young men and their dreams, achievements, and confrontation with racism. Directed by Taylor; with Adrian Price, Cecelia Waterman, Adrienne Foster, and Monique Lilly. Friday at 8 p.m.; Saturday at 3 and 8 p.m.; Sunday at 7 p.m.; through 8/30; $12.50. At **The Duality Playhouse,** 119 West 23rd Street, between Sixth and Seventh Avenues (718-596-2294).

THE TRIAL: JUDGMENT OF THE PEOPLE—Playing the jury at a trial, the audience determines the fate of a man who has allowed drugs to take possession of his body and soul, and destroy the lives of those he loves. Written and directed by Guy Davis. Tuesday–Saturday at 8; Tuesday, Thursday, and Saturday at 2. $20. An HAI Theatre Festival production at **McGinn/Cazale Theatre,** above the Promenade Theatre, at Broadway and 76th Street (575-7672).

THE WORLD OF KURT WEILL—Juliette Koka stars in this retrospective of Kurt Weill's life, which includes works by Weill and by his collaborators. Musical direction by Elliot Finkel; staging by Sharron Miller; with David Wolfson. Tuesday through Friday at 8:30; Wednesday at 2:30; Saturday at 5:30 and 9 p.m.; $15. **Theatre Arielle,** 432 West 42nd Street (564-8038).

OFF OFF BROADWAY

THE AMERICAN LIVING ROOM—The Tiny Mythic Theatre Company continues its series of 27 new works with Jennifer Duffy and Anne Shapiro's *The Late Bloomers,* directed by Terrence Flynn; Alice Feining's *Sophie Stories,* directed by Nancy Robillard; Ludmilla Petrushevskaya's *Cinzano,* directed by Henry Caplan. Saturday and Sunday at 8 p.m.; through 8/30; $7. At **Ohio Theatre,** 66 Wooster Street (274-9807).

ARMS AND THE MAN—George Bernard Shaw's comedy of manners—or lack thereof. Directed by Elf Fairservis. Thursday through Saturday at 8; Sunday at 3; through 8/9; $12. **Westside Repertory Theatre,** 252 West 81st Street (874-7290).

THE BEST OF THE DRAMATHON—The Quaigh Repertory Company presents six rarely seen prize-winning one-acts. Tennessee Williams's *At Liberty,* directed by Bill Lipscomb; Robert Mearns's *Now Departing,* directed by Will Lieberson; Heathcote Williams's *The Local Stigmatic,* directed by Lieberson; Matthew Witten's *The Ties That Bind,* directed by Lipscomb; James T. McCartin's *Breaking In,* directed by Edward Charles Lynch; Jules Feiffer's *The Dicks,* directed by Mary Tierney. Wednesday through Saturday at 8 p.m.; $10. At **The Pelican Studio Theatre,** 750 Eighth Avenue, between 46th and 47th Streets (787-0862).

BRILLIANT TRACES—Cindy Lou Johnson's romance set in cabin in Alaska. Directed by Quentin Vidor; with Curzon Dobell and Melissa Hill. Monday through Thursday at 8; through 8/5; $10. At **Directors Company,** 311 West 43rd Street (246-5877).

CHICAGO CITY LIMITS—The improvisational theater group presents *Un-Conventional Wisdom,* a revue that looks at Campaign '92 and other social and political issues of the day. Directed by Paul Zuckerman. Wednesday and Thursday at 8:30; Friday and Saturday at 8 and 10:30; through 9/5; $12.50, $15. **Chicago City Limits,** 351 East 74th Street (772-8707).

CUTE BOYS IN THEIR UNDERPANTS—Robert Coles's "play within a play" involves a group of actors rehearsing what appears to be a plotless, avant-garde, sexually explicit gay play. Directed by Jason Southerland; with a cast of ten. Saturday at 8; Sunday at 3; $12. A Vortex Theater Company production at **The Sanford Meisner Theater,** 164 Eleventh Avenue, between 22nd and 23rd Streets (206-1764).

EL BARRIO—A musical-comedy revue that takes a comedic look at life in New York through Hispanic eyes. Written by Angel Salazar and Andrew Smith. Wednesday at 9; $10, plus a two-drink minimum. At **The Village Gate,** 160 Bleecker Street (982-9292).

AN EVENING OF ABSURDISMS—Three one-acts: Samuel Beckett's *Theatre I;* Eugene Ionesco's *Jack, or the Submission;* Christopher Durang's *The Nature and Purpose of the Universe.* Monday, 8/10, through Thursday, 8/13, at 7 p.m.; free. At **Marymount Manhattan College,** 221 East 71st Street (517-0475).

FRANK'S LIFE—Mark Dunn's play in which a man discovers that his life is a television show, and it's not being renewed for next season; directed by Laura Josepher. With Barbara Bayer, David Csizmadia, Bob Dillon, Edward Hughes. Friday, Saturday, Sunday at 7 p.m.; through 8/16; $10. At **13th Street Repertory,** 50 West 13th Street (675-6677).

GAME NIGHT—Three one-acts directed by Ken Terrell: David Mamet's *All Men Are Whores;* Edward C. Queair's *Roadgames;* Michael Sulsona's *Another Chance.* Thursday through Sunday at 8; Sunday at 2; through 8/16; $10. A Curan Repertory production at **Theatre 22,** 54 West 22nd Street (388-2508).

GO BACK FOR MURDER—Agatha Christie's mystery, directed by Stephen Broker; with a cast of ten. Thursday–Saturday at 8; through 9/12; $10. **Prometheus,** 239 East 5th Street, off Second Avenue (477-8689).

LIFE DURING WARTIME—Wesley Brown's play is based in part on the events surrounding the death of a young black man after having been arrested for scrawling graffiti. Directed by Rome Neal. Featured in a cast of nine are Betty Vaughn, Larry Gillard, and New York City police officer George Raboni. Thursday through Saturday at 7:30; through 8/22; $10. At **the Nuyorican Poets Cafe,** 236 East 3rd Street (465-3167).

LINE—Israel Horovitz's play about five people who want to be first in line; directed by Doug Lieth. Wednesday, Saturday, Sunday at 9:30; $10. With Sonia Pilcer's *I-Land,* monologues in and about the Big Apple; Thursday and Friday at 9:30; $10. **13th Street Theater,** 50 West 13th Street (675-6677). ● ●

MARAT/SADE—Peter Weiss's play about the persecution of Jean-Paul Marat under the direction of the Marquis de Sade; directed by Paul Todaro. Wednesday through Saturday at 8; through 8/22; $10. At **The House of Candles Theatre,** 99 Stanton Street, one block below Houston Street (353-3088).

MARATHON ONE-ACT FESTIVAL—Madison Avenue Theater Productions presents its first annual festival of new one-acts. The first week features Arden Teresa Lewis's *Tabloids,* directed by Debbie Jones; Ben Alexander's *The Dance of the Fireflies,* directed by Jay Tanzi; Jonathan Saldivar's *Season of Youth,* directed by Tom Prewitt; *Elvis Lives!,* written and directed by Marilyn Seven. Thursday through Saturday at 8; Sunday at 7; through 9/13; $10. At the **Madison Avenue Theatre,** third floor of 162 Madison Avenue, between 32nd and 33rd Streets (447-1363).

MERELY PLAYERS—Michael Pendragon's new play about performers who *should* keep their day jobs. Directed by Pendragon; with a cast of eight. Friday and Saturday at 8 p.m.; through 8/8; $5. At **T. Schreiber Theater,** 83 East 4th Street (718-462-9316).

MUD PEOPLE—Keith Huff's play tells the story of two small-town families trapped in a seemingly hopeless world until they meet a stranger who brings with him supposed miracles, chaos, and courage. Directed by Derek Todd; with a cast of nine. Opens 8/7; runs nightly at 8 p.m.; through 8/15; $10. At **Synchronicity Space,** 55 Mercer Street, between Broome and Grand Streets (925-3960).

NEW VOICES IN THE AMERICAN THEATER—The 29th Street Repertory Theater, Inc., presents its festival of one-acts by new playwrights: Bill Nave's *With Spirit and With Fire,* directed by Vera Beren; Alan Minieri's *Your Life Is a Feature Film,* directed by Tom Corcoran; Francis Parkman's *Newfound Journey,* directed by Leslie Lynn Meeker; Jason Katmins's *The Man Who Couldn't Dance,* directed by Richard Kinter. Monday–Friday at 8; through 8/7; $10. **The 29th Street Repertory Theater,** 212 West 29th Street (465-0575).

OEDIPUS THE KING—Sophocles' tragedy, directed by James Jennings; with Pat Connelly, Courtney Everette, and Beata Levin. Wednesday–Saturday at 8; through 8/8; $10. At **American Theatre of Actors,** Outdoor Theatre, 314 West 54th Street (581-3044).

ONE ACT AT A TIME—The National Improvisational Theatre presents three plays each evening: First, a completely improvised play taken from the audience's suggestion; next, a transcribed and rewritten play *originally* completely improvised; finally, an original, scripted play. Pieces are directed by Fred Cook, Shirlee Strother Montigney, and others. Thursday through Saturday at 8 p.m.; through 8/22; $10. A Split Second Theatre production at **The National Improvisational Theatre,** 223 Eighth Avenue, between 21st and 22nd Streets (243-7224).

PULSE ENSEMBLE THEATRE—Four one-acts, including Michael Weinstein's *Philadelphia,* directed by Marc Raphael, and Mark Bendo's *Cutting Loose,* directed by Alexa Kelly. Thursday through Saturday, and Monday at 8 p.m.; Sunday at 7 p.m.; through 8/8; $10. At **Pulse Ensemble Theatre,** 870 Sixth Avenue, between 30th and 31st Streets. (213-0231).

SOUL SURVIVOR—Seventeen-year-old playwright David Patent's play in which family life falls apart when the soul of a convicted rapist/murderer is adopted by a barren couple. Directed by Alexander Harrington. Thursday–Saturday, and Monday at 8; through 8/24; $10. **Total Theatre Lab,** 622 Broadway, Suite 4D, between Bleecker and Houston Streets (477-6144).

TEA WITH MRS. ADAMS—William Heywood Kaiser's mystery, directed by Valerie Harris. Wednesday through Friday at 8 p.m.; Saturday at 2:30 and 8 p.m.; through 8/8; $10. **Beckmann Theatre,** 314 West 54th Street (581-3044).

TONY 'N' TINA'S WEDDING—A wedding at St. John's Church, **81 Christopher Street**; then a reception at **147 Waverly Place**, with Italian buffet, champagne, and wedding cake. Tuesday–Sunday at 7; Saturday and Sunday at 2 p.m. Phone for prices (279-4200). ● ●

WINGS THEATRE COMPANY—William Pratt's temperance drama *Ten Nights in a Bar-Room,* directed by Michael Hillyer; *Naked Corpse,* written and directed by John Wall; Steven Carinci's *Instant Karma.* And, for children, *The Fisherman's Wife;* book by Bill Wheeler; music and lyrics by Jan Callner. Call for schedule and prices of all plays. **Wings Theatre at the Archive,** 154 Christopher Street (627-2960).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you of their availability.

ART
EXHIBITIONS

COMPILED BY EDITH NEWHALL

GALLERIES

During summer months, galleries are generally open Mon.–Fri. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

YVES BRAYER—Landscape paintings; through 9/14. Soufer, 1015 Madison Ave. (628-3225).

57th Street Area

WILLIAM GARBE/ARTHUR MONES—Large-scale watercolors of birds and seashore life/Black-and-white photographs of the gallery's artists. Through 8/30. McCoy, 41 E. 57th St. (319-1996).

ALBERTO GIACOMETTI—Studies drawn from art in the Louvre, such as Egyptian sculptures, Byzantine works, and works by Michelangelo and Rembrandt, executed circa 1935–48; through 8/15. Yoshii, 20 W. 57th St. (265-8876).

SoHo and TriBeCa

BON GORDON—Paintings of birds and animals in abstracted landscapes; through 8/29. Franklin Parrasch, 588 Broadway (925-7090).

DAVID RABINOWITCH—His "Construction of Vision Drawings" from 1969–78; through 9/30 (August by appointment). Flynn, 113 Crosby St. (966-0426).

REGINA SILVEIRA—A site-specific installation that is an illusionistic representation of office furniture; through 9/12 (gallery will close 8/8–24). LedisFlam, 584 Broadway (9925-2806).

Other

SIMON DORRELL—Paintings and drawings of the Cotswold Gardens, including the Prince of Wales's garden; through 9/30. Wave Hill, 675 W. 252nd St. (549-3200).

CLAUDIA RAMOS—Recent figurative paintings by a young Mexican artist; through 8/27. Mexican Cultural Institute of New York, 8 E. 41st St. (689-0456), Mon.–Fri. 9 a.m.–2 and 3 p.m.–5.

GROUP SHOWS

Madison Avenue and Vicinity

DAVIS & LANGDALE—231 E. 60th St. (838-0333), Mon.–Fri. 10–4. Works by Allan, Anderson, Freud, Herder, Kulicke, Roseman, Traylor; through 9/26.

KENT—47 E. 63rd St. (980-9696). Works by Adams, Kearns, Kennard, Muntadas; through 8/29.

MARBELLA—28 E. 72nd St. (288-7809). Paintings by Bierstadt, Clark, Hallowell, Inness, Lawson, Wyant, others; through 9/25.

MARKS—1018 Madison Ave. (861-9455). Works by Blake, Burton, Cain, Hume; through 9/26.

MUNROE—9 E. 84th St. (249-5480), Tue.–Fri. 12–5. Works by Bradford, Brett, Cauley, Dworkin, Imber, Horvath, Tribe, others; through 8/9.

SHEPHERD—21 E. 84th St. (861-4050). Works by Anisfield, Feibig, von Hofmann, Reiss; through 9/26.

WERNER—21 E. 67th St. (988-1623). Drawings by Baselitz, Immendorff, Leroy, Lupertz, Penck, Polke; through 8/7.

YORK—21 E. 65th St. (772-9155). Paintings on themes of summer by 19th and 20th-century artists, including Gifford, Glackens, Marin, O'Keeffe, others; through 9/4.

57th Street Area

ASSOCIATED AMERICAN ARTISTS—20 W. 57th St. (399-5510). "Among Family," with prints by C. Kahn, W. Kahn, Kapp, A. Mason, E. Mason; "New York Memories," with prints from 1920–1950, by Arms, Cook, Lozowick, Sloan; through 9/4.

DEL RE—41 E. 57th St. (688-1843). Works by gallery artists, including Arman, Cottingham, Indiana, Marca-Relli, Pomodoro, Tooker, others; through 9/7.

DRAKE—50 W. 57th St. (582-5930). Works by Bogart, Christensen, Hinman, Jaramillo, Kuehn, Naponic, Torrence, others; through 8/28.

FISCHBACH—24 W. 57th St. (759-2345). Recent paintings and works on paper by Arnold, Blaine, Dixon, Dodd, Forrester, Hagin, Nick, Rickert, Wilson, others; through 8/21.

FORUM—745 Fifth Ave. (355-4545). Figurative paintings by Bluemner, Evergood, Feltus, Gillespie, Grosz, Hopper, Shinn, others; through 8/30.

FRENCH—24 W. 57th St. (247-2457). Paintings by Bogaev, Dunlap, Duval, Gregor, Rovegno, Sprung, Sullivan, Winn; through 8/31.

GOODMAN—24 W. 57th St. (977-7160). Works by Baldessari, Boltanski, Coleman, Cragg, Horn, Kiefer, Paolini, Richter, Struth, Wall, others; through 8/29.

JOSEPH—745 Fifth Ave. (751-5500). Art furniture by Bonner, Carpenter, Castle, Dunnigan, Loeser, Maruyama, Paley, Philbrick, Wahl, others; through 8/21.

LITTLEJOHN/STERNAU—41 E. 57th St. (980-2323). Works by Borysewicz, Brown, Foosaner, Goodman, Heffernan, Jessup, Morphesis, Stickney-Gibson; through 8/7.

LLADRO—43 W. 57th St. (838-9341). Paintings by Bilbao, Gamez, Novillo, Lozano, Riu, Subirats, others; through 8/29.

MUNICIPAL ART SOCIETY—457 Madison Ave. (935-3960). "Steel, Stone, and Backbone: New York Builds in Hard Times," with historic photographs, engravings, original architectural plans and maps, and historic construction equipment; through 9/15.

PAINE WEBBER—1285 Ave. of the Americas (713-2162). "UpRiver! Selections From the Hudson River Museum of Westchester," with paintings by Cropsey, Burnham, Prentice, Inness, Suydam, others; through 10/2.

ST. ETIENNE—24 W. 57th St. (245-6734). Three separate exhibitions, with works by Bombois, Kane, Moses, Grosz, Klimt, Kokoschka, Schiele, others; through 9/4.

SCHMIDT-BINGHAM—41 W. 57th St. (888-1122). "Altered by the Moon," with works by Alsop, Bell, Graves, Hershberger, Lane, Musante, Uttech, Wilde; through 8/14.

SPANISH INSTITUTE—684 Park Ave. (628-0420). "Valencian Painters: 1860–1936" with works from the Collection of the Diputacion de Valencia; through 9/23.

TATISTCHEFF—50 W. 57th St. (664-0907). Works by Bellows, Chase, Crozier, Harkins, Radford, Wissemann-Widrig; through 8/14.

SoHo and TriBeCa

AMERICAN FINE ARTS CO.—40 Wooster St. (941-0401). Works by Baumgarten, Dion, Fraser, Graham, Huebler, Lawler, Welling, others; through 8/30.

ARTISTS SPACE—223 W. Broadway (226-3970). "Putt-Modernism," with works by Amenoff, Chin, Gehry, Graves, Murray, Sherman, Skoglund, Snyder, Torreano, Yankowitz, others; through 9/6.

AUCHINCLOSS—558 Broadway (966-7753). "Contemporary Surfaces," with works by Antoni, Connor, Garnett, Haynes, Hristoff, Janowich, Muehlemann, Snyder, Weatherford, Zinsser, others; through 8/14.

BEITZEL—102 Prince St. (219-2863). Works on paper that show the influence of architecture on contemporary art, by Brown, Cheng, Goldberg, Heeks, Hodgkin, Hoskins, Hristoff, Wixted, others; through 8/7.

CACCIOLA—125 Wooster St. (966-9177). Works by Axton, Bunkall, Cyr, Deihl, Otero, Strand, Tsurata, others; through 8/15.

CAVIN-MORRIS—560 Broadway (226-3768). Works by Cardillo, Harvey, Maisner, Serl, Venegas, Weisbecker, others; through 9/1.

GERING—476 Broome St. (226-8195). Works by Goldberg & Seidler, Reilly, Stikker, Umbrico; through 8/1.

GOOD—532 Broadway (941-8066). "Cultural Fabrication," with works by Baroff, Colson, Faga, Hyde, Kim, Lomberg, Roeth, Stockholder, others; through 8/30.

LOUVER—130 Prince St. (925-9205). Works by Berlant, Berman, Charlton, Hamilton, Moses, Shelton, Virtue, others; through 8/28.

MORRISON—59 Thompson St. (274-9059). Works by 21 artists, a portion of the proceeds to benefit the New York Committee for UNICEF; through 8/15.

PERLOW—560 Broadway (941-1220). Works by gallery and invited artists; through 9/9.

P.P.O.W.—532 Broadway (941-8642). Works by Attie, Cohen, Flanagan, Granet, Hocks, Watts, Wojnarowicz, others; through 8/28.

ROSEN—130 Prince St. (941-0203). "Still," with works by Acconci, Bernard, Bulloch, Durward, Kelleran, Leung, McCarthy, McCollum, Samore, Scher; through 8/8.

SNYDER—588 Broadway (941-6860). Recent works by De Mott, Fiore, George, Rosenborg; through 8/15.

STEINBAUM—132 Greene St. (431-4224). "Obsessive-/Compulsive," with works by Dinhofer, Helfman, Lintault, Presser; through 8/8.

THREAD WAXING SPACE—476 Broadway (966-9520). "Miauhaus," with performance, music, film, painting, poetry, sculpture, photography, and installations by 53 artists; through 8/8.

TRIPLEX—Borough of Manhattan Community College, 199 Chambers St. (226-4056), Mon.–Thu. 9 a.m.–10 p.m. "Summer Stroll: Scapes & Sky," with works by Corritore, Hamlin, Mostel, King, Mark, O'Donnell, Strong, others; through 9/24.

WEBER—142 Greene St. (966-6115). Works by Allen, Fulton, Haacke, Jetelova, Kendrick, Lewitt, McCollum, Smithson; through 8/31.

Other

ART IN THE ANCHORAGE—At the base of the Brooklyn Bridge, Cadman Plaza West and Old Front St., Brooklyn (206-6674). Installations by Aylon, Bender, Howard, Mikami, Women's Action Coalition (WAC), Young; photographs by Kuo, McAdams, Nance, Rodolitz; through 9/20.

COLUMBIA UNIVERSITY—Rare Book and Manuscript Library, Butler Library, Broadway and 116th St. (854-2231), Mon.–Fri. 9 a.m.–4:45. "Robert Lax and Concrete Poetry," with examples of abstract poetry by

Lax and others; through 10/23.

CONSULATE GENERAL OF COLOMBIA—10 E. 46th St. (370-0004). Works by 21 Colombian artists who live in New York City; through 8/25.

LONG ISLAND UNIVERSITY—Brooklyn Campus, 1 University Plaza, Brooklyn (718-488-1051), Mon.–Sat. 9 a.m.–7 p.m. Outdoor sculpture by Chambers, Dunnill, Hill, Isaksson, Klimowicz, Lee; through 10/31.

SNUG HARBOR CULTURAL CENTER—1000 Richmond Terrace, Staten Island, N.Y. (718-448-8534). "Sculpture Festival '92: Silhouettes of the Southwest," with works by Drake, Glover, Jimenez, Kittleson, Lotte, Lowe, Wade; through 10/31.

SOCRATES SCULPTURE PARK—Broadway at Vernon Blvd., Long Island City, N.Y. (718-956-1819), daily 10 a.m. to dusk. "Socrates Unbound," with outdoor sculpture by Arimany, Cruz, Di Suvero, Haring, Johnson, Scohy, Sussman; through 9/30.

YWCA—610 Lexington Ave. (735-9735), Mon.–Fri. 11–7, Sat. 11–3. "Consumption," with works on the environment by Cyphers, Gordon, Harvey, Howland, Shaw, others; through 8/28.

PHOTOGRAPHY

AUSTRIAN CULTURAL INSTITUTE—11 E. 52nd St. (759-5165). "Haut und Huelle (Skin and Cover)," with works by students at the Academy for Applied Arts in Vienna; through 8/28.

BAUM—588 Broadway (219-9854). Photographs by Burson, Carey, Charlesworth, Divola, Fellman, Bloom & Hill, Novak, Rolfe, Schwartz, others; through 8/31.

LIEBERMAN & SAUL—155 Spring St. (431-0747). Works by Apfelbaum, Berman, Gall, Schlesinger, Trager, Wood, Yarber, others; through 8/7.

LINDA BUTLER—Photographs of the rural Japanese landscape and of American Shaker objects and architectural spaces; through 8/21. Witkin, 415 W. Broadway (925-5510).

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 11–8, Wed.–Sun. 11–6. $3.50; students and seniors $2. "An Enduring Interest: The Photographs of Alexander Gardner"; through 9/6.

I.C.P. MIDTOWN—1133 Ave. of the Americas (768-4680), Tue. 11–8, Wed.–Sun. 11–6. $3.50; students and seniors $2. "Special Collections: The Photographic Order From Pop to Now"; through 10/16.

MILLER—138 Spring St. (226-1220). Photographs by Abbott, Arbus, Bellocq, Bravo, Callahan, Eggleston, Evans, Friedlander, Jenshel, Levinthal, Metzker, Muybridge, Spano, Winogrand, others; through 8/13.

NIKON HOUSE—620 Fifth Ave. (586-3907), Tue.–Sat. 9:30–5:30. "Exposure: Fifteen Years of Outside Photography," with works by Kelley, Ketchum, Lanting, Rowell, others; through 9/5.

RICE—325 W. 11th St. (366-6660). "Photography = Art," with photographs by Barber, Frank, Goldman, Palaia, Serbin, Tinglin, others; through 9/13.

SEAGRAM—375 Park Ave. (572-7000), Mon.–Thu. 9–5, Fri. 9–1. Photographs that celebrate summer, by Cohen, Evans, Fulton, Hine, Papageorge, Spano, Winogrand, Weegee, others; through 9/18.

ANDREA SPERLING—Black-and-white infrared photographs of public and private parks and gardens; through 9/9. Arsenal, Fifth Ave. and 64th St., in Central Park (360-1309), Mon.–Fri. 9–4:30.

STALEY-WISE—560 Broadway (966-6223). Photographs that celebrate summer, by Avery, Cartier-Bresson, Hoyningen-Huene, Kertesz, Lartigue, Markus, Moon, Miller, Turbeville, Weber; through 9/19.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.—Sun. 10 a.m.–5, Tue. 10 a.m.–8. $4.50, seniors students $2, children under 12 free. Through 9/30: "Robert Kushner's Changing 'Seasons.'"

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Sun.–Thu. 10 a.m.–5:45; Fri. and Sat. 10 a.m.–8:45. Suggested contribution $5; children $2.50. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Hayden Planetarium . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Hall of South American Peoples . . . Aurora Gem Collection. Through 1/17/93: "Global Warming: Understanding the Forecast." Through 11/1: "The Santana Fossils: Ancient Wonders, Modern Puzzles." Through 11/1: "The Prehistoric Mammals of Charles R. Knight."

AMERICAN MUSEUM OF THE MOVING IMAGE—35th Ave. at 36th St., Astoria, N.Y. (718-784-4520). Tue.–Fri. 12–4, Sat. and Sun. 12–6. $5; seniors $4; children and students $2.50. Through 9/6: "The Silhouette Selection: Recent Celebrity Photography."

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Wed.–Sun. 10 a.m.–5. Donation $4; students $2; seniors $1.50. Through 12/13: "Biomorphism and Organic Abstraction in 20th-Century Decorative Arts." Through 9/6: "Jin Soo Kim: Grand Lobby Installation." Through 9/21: "Painters of a New Century: The Eight and American Art." Through 9/21: "Curator's Choice—The Eight: Works on Paper."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $1.50; free Tue. after 5. Through 8/30: "The Cooper-Hewitt Collections: A Design Resource."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6, Sun. 1–6. $3, students and seniors $1.50. Children under 10 not admitted. Through 8/23: "An Album of Nineteenth-Century Interiors: Watercolors from Two Private Collections."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (423-3500). Mon.–Wed., Fri.–Sun. 10 a.m.–7:45 (Tue. 5–7:45 pay as you wish), closed Thu. $7, students and seniors $4. Through 8/27: "The Guggenheim Museumand Art of This Century—Masterpieces from the Guggenheim Collection."

GUGGENHEIM MUSEUM IN SOHO—575 Broadway (423-3500). Sun., Mon., Wed. 11 a.m.–6, Thur.–Sat. 11 a.m.–10 p.m., closed Tue. $5, students and seniors $3. Through 8/28: "The Guggenheim Museum and Art of This Century—From Brancusi to Bourgeois, Aspects of the Guggenheim Collection."

JEWISH MUSEUM AT THE NEW-YORK HISTORICAL SOCIETY—170 Central Park West (399-3430). Sun., Tue., Wed., 11 a.m.–5, Thu. 11 a.m.–8, Fri. 11 a.m.–3. $4.50, seniors $3, children $1. Through 12/30: "Selections from the Jewish Museum's Collection."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue.–Thu. and Sun. 9:30 a.m.–5:15, Fri. and Sat. 9:30 a.m.–9. Contribution $6; children and seniors $3. Through 8/30: "Flowers and Leaves: The Ottoman Pottery of Iznik." Through 9/13: "Royal Art of Benin from the Perls Collection: Treasures from an African Kingdom." Through 10/25: "Modern Design: 1890–1990." Through 9/27: "El-Andalus: The Art of Islamic Spain." **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–5:15. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $5. Through 8/9: "Puss in Boots: Three Centuries of the Master Cat." Through 8/30: "America in the Making: Highlights from the Gilder Lehrman Collection."

MUSEUM OF AMERICAN FOLK ART—2 Lincoln Square (595-9533). Tue.–Sun. 11:30 a.m.–7:30, closed Mon. Free. Through 9/6: "Woven for Warmth: Coverlets from the Collection of the Museum of American Folk Art." Through 9/6: "The Art of Embellishment: Painted and Stencilled Masterworks from the Collection of the Museum of American Folk Art." Through 9/13: "Step Lively: The Art of the Folk Cane."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.–6, Thu. to 9. Closed Wed. $7; students and seniors $4; Thu. 5–9 pay what you wish. Through 10/12: "Kaj Franck: Designer." Through 8/9: "Antoni Tapies in Print." Through 8/9: "More Than One Photography." Through 8/18: "Louis I. Kahn: In the Realm of Architecture." Through 8/9: "Projects: Stephen Kroninger." Through 8/25: "Projects: Erika Rothenberg." Through 10/13: "The Young Rebel in American Photography, 1950–1970."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Wed.–Sat. 10 a.m.–5, Sun. 1–5; Tue. 10 a.m.–2 for organized school and group tours (reservations required). $5; students and seniors $3 Through 7/93: "Broadway! 125 Years of Musical Theater." Through 8/30: "Walt Whitman and New York." Through 8/30: "Empire City: Paintings and Drawings from the Robert R. Preato Collection." Through 8/30: "St. Petersburg as it was Leningrad: Anatoly Kaplan's Lithographs." Through 8/30: "Recent Gifts: Works on Paper." Through 8/30: "Roots and Heritage in Latin American Art."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Wed.–Sun. noon–5 (Fri. to 8). $3.50, seniors and students $2, free Fri. 5–8. Through 9/27: "The Artist's Eye: Philip Pearlstein Selects Paintings from the Permanent Collection." Through 8/30: "Masterworks of American Impressionism from the Pfeil Collection." Through 9/13: "Lovis Corinth: Prints, Drawings, and Watercolors from the Family Collection."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue., Wed., Fri., Sun. 11 a.m.–5., Thu. 11 a.m.–8. $4.50; seniors $3, children $1. Through 9/23: "Markers of Change: Documents of American History." Through 9/20: "Party Time: Presidential Campaigns Since 1832." Through 10/11: "Ansel Adams: The Early Years." Through 10/11: "The Century Association: American Masters and Masterworks."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Mon.–Wed. 11 a.m.–6, Thu.–Sat. 10 a.m.–6. Through 9/12: "Walt Whitman: In Life or Death Forever." Through 8/8: "Shelley: Unacknowledged Legislator."

NOGUCHI MUSEUM—32–37 Vernon Blvd., Long Island City, Queens, N.Y. (718-204-7088). Wed. and Sat. 11 a.m.–6. Suggested contribution $4; $2 students and seniors. A collection of over 250 works by the renowned sculptor and a sculpture garden (on Saturdays, a shuttle bus departs from the Asia Society at Park Ave. and 70th St. every hour on the half hour from 11:30 a.m. to 3:30 p.m., and returns on the hour until 5:00 p.m. for roundtrip fare of $5).

QUEENS MUSEUM OF ART—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; Sat.–Sun. noon–5:30. Contribution suggested. Through 9/13: "Regina Silveira." Through 9/13: "Colombia: Contemporary Images."

ABIGAIL ADAMS SMITH MUSEUM—421 E. 61st St. (838-6878). Mon.–Fri. 10 a.m.–4 (the hours between 10 a.m. and 12 noon on weekdays are reserved for groups only), Sun. 1–5. $3; $2 children; $1 seniors. Furnished rooms from the Federal Period (1790–1830).

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.–Fri. 10 a.m.–5, Sat.–Sun. 1–6. $3; seniors $1.50, children $1. Through 11/15: "William T. Williams: Paintings and Works on Paper." Through 9/20: "William H. Johnson."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Wed., Fri., Sat. 11 a.m.–6, Sun. 11–6, Thu. 1–8 (free 6–8), Tue. by appointment for groups, closed Mon. $6; students and seniors $4. "Calder's Circus." . . . Through 8/30: "The Paintings of George Bellows." Through 9/20: "Gifts and Acquisitions in Context." Through 10/25: "Homecoming: William H. Johnson and Afro-America, 1938–1946." Through 10/25: "Parallel Visions 1938–1946: Selections from the Permanent Collection." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.–Sat. 11 a.m.–6, Thu. to 7:30 (Sculpture Court is open Mon.–Sat. 7:30 a.m.–9:30; Sun. and holidays 11 a.m.–7). Free. Through 9/12: "Y. David Chung: Turtle Boat Head." Through 11/28: "Glenn Ligon: Good Mirrors are Not Cheap." **Whitney Museum at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). Tue.–Fri. 11 a.m.–5 (Thu. to 7:30), Sat. 12–5. Free. Through 8/15: "Dirt and Domesticity: Constructions of the Feminine."

AUCTIONS

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). Next auction on 9/10.

DOYLE—175 E. 87th St. (427-2730). Next auction on 8/12.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 8/11 at 10:15 a.m. and 2: "Arcade Furniture & Decorations." On view from 8/4.

SWANN—104 E. 25th St. (254-4710). 8/6 at 6: "American and European Posters." On view from 7/31.

MUSIC AND DANCE

COMPILED BY EVGENIA PERETZ

MUSIC AND DANCE DIRECTORY

Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (581-7907).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (875-5050); Avery Fisher Hall (875-5030); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570); Walter Reade Theater (875-5600).

Madison Square Garden and The Paramount, Seventh Ave. at 33rd St. (465-6741).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (247-4777).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day music, dance, and occasionally opera performances are sold here, depending on availability, six days a week: Tue.–Sun., noon–2 and 3–7; Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, August 5

MOSTLY MOZART—Lincoln Center's festival continues with the Mostly Mozart Festival Orchestra, Neeme Jarvi conducting; with pianist Maria Joao Pires and violinist Augustin Dumay in his festival debut. Mozart's Symphony No. 8 in D, K. 48; Piano Concerto No. 23 in A, K. 488; Rondo in B-flat; Beethoven's Romances in F and G; Arriaga's Symphony in D Minor. Avery Fisher Hall at 8. $13–$25. Pre-concert recital at 7 features Pires and Dumay performing Mozart's Violin Sonatas in E Minor and G.

CLASSICAL JAZZ AT LINCOLN CENTER—The festival continues with "Blue Clarinet Stomp: The Music of Morton and Dodds," a salute to some of New Orleans's founding jazz figures—Jelly Roll Morton, Johnny Dodds—as well as Louis Armstrong, Sidney Bechet. Featuring clarinetist Michael White, trumpeter Wynton Marsalis, pianist Marcus Roberts, drummer Herlin Riley, others. Alice Tully Hall at 8. $30.

THEY MIGHT BE GIANTS—Acoustic alternative rock. With singer-songwriter Freedy Johnston. The Beacon Theatre, Broadway and 74th St. (307-7171), at 8. $20.

CORINA BARTA, Peruvian jazz vocalist. Chase Manhattan Plaza, Nassau and Liberty Sts., at 12:30. Free.

OSCAR CASTRO-NEVES and **ONAJE ALLAN GUMBS**—Jazz. World Trade Center, Austin J. Tobin Plaza, between West and Vesey Sts., at noon. Free.

Thursday, August 6

NATALIE COLE—Radio City Music Hall at 8. $30–$50.

MOSTLY MOZART—Lincoln Center's festival continues with I Musici de Montreal (N.Y. debut), with Yuli Turovsky conducting and on cello; also featuring pianist David Owen Norris (festival debut). Mozart's *A Musical Joke;* Piano Concerto No. 11 in F; Boccherini's Cello Concerto in D; Mozart's *Eine Kleine Nachtmusik.* Avery Fisher Hall at 8. $12–$23. Pre-concert recital at 7 features I Musici de Montreal and Norris performing Mozart's Piano Concerto No. 5 in D.

CLASSICAL JAZZ AT LINCOLN CENTER—The festival continues with "Music Is My Mistress: The Romantic Ellington," a tribute to Duke Ellington's songs about women. With the Lincoln Center Jazz Orchestra, David Berger conductor. Alice Tully Hall at 8. $30.

NEW YORK CHORAL SOCIETY SUMMER SINGS—Harold Rosenbaum of the New York Virtuoso Singers and the Canticum Novum Singers leads the audience in singing Bach's Mass in B Minor. CAMI Hall, 165 W. 57th St. (627-0024), at 7:30. $7.

FRED PARRIS AND THE FIVE SATINS—Oldies. Austin J. Tobin Plaza, World Trade Center, between Vesey and Liberty Sts., at noon. Free.

BARGEMUSIC—Violinist Nai-Yuan Hu, pianist Anne-Marie McDermott, cellist Jian Wang. Bach's Partita II in C Minor for Piano; Saint-Saens's Sonata No. 1 in D Minor for Violin and Piano, Op. 75; Schumann's Piano Trio in D Minor, Op. 63. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $15.

ANNUAL LATIN NIGHT—Featuring Tito Puente and his Orchestra, Tito Nieves, Eddie Palmieri, others. Midwood Field, Seaside Park, Ocean Parkway at Seabreeze Ave., Brooklyn (718-469-1912), at 7:30. Free; $5 for Center Stage seating; $2 with own chair.

Friday, August 7

MOSTLY MOZART—Lincoln Center's festival continues with the Mostly Mozart Festival Orchestra, Leopold Hager conducting; with pianist Alicia de Larrocha, violinist Pamela Frank. Mozart's Symphony No. 26 in E-flat; Piano Concerto No. 22 in E-flat, K. 482; Violin Concerto No. 3 in G, K. 216, "Strassburg"; Haydn's Symphony No. 69 in C, "Laudon." Avery Fisher Hall at 8. $13–$25. Pre-concert recital at 7 by members of the Mostly Mozart Festival Orchestra.

CLASSICAL JAZZ AT LINCOLN CENTER—The festival continues with "The Majesty of Tap," featuring tap masters Jimmy Slyde, Bunny Briggs, Chuck Green, Lon Chaney, Herbin van Cayseele, Van Porter; with pianist Barry Harris, bassist Christian McBride, drummer Billy Higgins. Alice Tully Hall at 8. $30.

SUMMERGARDEN—The Museum of Modern Art and Juilliard's tribute to John Cage continues with *Two,* performed by pianist Eric Ewazen, trombonist Benjamin Herrington; *Four,* performed by violinists Nick Eanet and Eric Grossman, violist Richard Brice, cellist Wendy Sutter. The Sculpture Garden, Museum of Modern Art, 14 W. 54th St. (708-9480), at 7:30. Free.

WONG CHING-PING, pipa virtuoso; with the Taipei Classical Chinese Music Ensemble. Taipei Theater, 1221 Ave. of the Americas, between 48th and 49th Sts. (373-1850), at 7:30. $8.

KEVIN WARD AND HOMEMADE—Folk. Centerfold Coffeehouse, Church of St. Paul and St. Andrew, 263 W. 86th St. (362-3179), at 8. $7.

SIMON SHAHEEN—Middle-Eastern music. Austin J. Tobin Plaza, World Trade Center, at noon. Free.

BARGEMUSIC—See 8/6.

THE COUNT BASIE ORCHESTRA, Frank Foster conductor. Snug Harbor Cultural Center, 1000 Richmond Terrace, Staten Island (718-448-2500), at 8. $15.

CARAMOOR MUSIC FESTIVAL—The Non-Electric Company, featuring trombonist Slide Hampton. Music of Frank Foster and Coltrane. Venetian Theater, Caramoor Center for Music and the Arts, Girdle Ridge Rd., Katonah, N.Y. (914-232-1252), at 8:30. $20.

Saturday, August 8

CLASSICAL JAZZ AT LINCOLN CENTER—The festival continues with "The Real McCoy," featuring McCoy Tyner with his big band, Bobby Hutchinson, saxophonist George Coleman, drummer Al Foster. Alice Tully Hall at 8. $30.

MOSTLY MOZART—See 8/7.

MELI'SA MORGAN and **CHRIS WALKER**—Contemporary vocal R&B. Central Park SummerStage, Rumsey Playfield, 72nd St. mid-park, at 3. Free.

SUMMERGARDEN—See 8/7.

WONG CHING-PING—See 8/7.

DUO VOICE, *a cappella* duo. Featuring Paul Zimmermann and Mark Johnson. Original songs; jazz, folk, and rock standards. New York Open Center, 83 Spring St. (219-3739), at 8. $10.

THE BOYS CHOIR OF HARLEM—Pier 16 Stage, South Street Seaport, at 8. Free.

BETTY—"Celebrate Brooklyn" continues with BETTY, an all-female, multi-cultural, rock 'n' roll, cabaret trio. Prospect Park Bandshell, Prospect Park West and 9th St. (718-768-0699), at 7. Free.

CARAMOOR MUSIC FESTIVAL—Featuring the Count Basie Orchestra, Frank Foster conductor. Venetian Theater, Caramoor Center for Music and the Arts, Girdle Ridge Rd., Katonah, N.Y. (914-232-1252), at 8:30. $10–$37.

WATERLOO AT PRINCETON CHAMBER MUSIC SERIES—Concluding concert of the season, featuring the Waterloo Festival Orchestra, Gerard Schwarz conductor; with mezzo-soprano Frederica Von Stade performing two arias from Mozart's *The Marriage of Figaro;* Ravel's *Sheherazade.* Also featured is cellist Ofra Harnoy performing Bloch's *Schelomo.* Plus, works by Villa-Lobos, Paul Dukas. Tent of Waterloo Village, Stanhope, N.J. (201-347-4700), at 8:30. $12.75–$20.

Sunday, August 9

TITO PUENTE and **LOS MACONDOS**—Mambo. Central Park SummerStage, 72nd St. mid-park, at 3. Free.

CARIBBEAN CARNIVAL EXTRAVAGANZA—Lincoln Center's Out-of-Doors Festival presents Daniel Ponce Y Su Orquesta, Moncho Santana Y Su Orquesta, and La Banda Loca. Damrosch Park, Lincoln Center (875-5400), at 7. Free. For more about the festival, see "Dance," Lincoln Center Out-of-Doors Festival.

MALCOLM PRINCE QUARTET—Jazz. St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 7. $5.

INSPIRATIONAL GOSPEL SUNDAY—Harlem Week presents an all-day family picnic, featuring selected choirs, gospel, and choral groups. With exhibits and food. Ulysses S. Grant National Memorial, RSD and 122nd St., at noon. Free.

CHAMBER MUSIC WITH ILAN RECHTMAN—Composer-pianist Ilan Rechtman and violinist Alex Sobolewsky perform works by Bach, Brahms, Schumann. Pied Piper Room, Hotel Wales, Madison Ave. between 92nd and 93rd Sts. (876-6000), at 6. Free.

WONG CHING-PING—See 8/7. Today at 2.

COLLEGIATE CHORALE, Robert Bass conductor. Excerpts from *Porgy and Bess* and *Showboat.* World Financial Center Winter Garden, between the Hudson River and West St., at 3. Free.

REINTERPRETING THE BLUES—The Brooklyn Museum's jazz and blues series continues with "Southside Inspirations," featuring the Muhal Richard Abrams Quartet. Brooklyn Museum, 200 Eastern Parkway, Brooklyn (718-638-5000), at 3. $5.

BARGEMUSIC—See 8/6. Today at 4. $18.

SOLUTIONS TO LAST WEEK'S PUZZLES

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** Bryan Miller, N.Y. Times

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MUSIC & DANCE

BRONX ARTS ENSEMBLE, Pablo Zinger conducting and on piano; with violinist Israel Chorberg. Flamenco works by Carlos Surinach. At 2: Rockwood Drive Circle, Van Cortlandt Park, Bronx. At 4: McGinley Center, Fordham University, Bronx, Rose Hill Campus at Southern Blvd. (549-1899). Free.

CARAMOOR MUSIC FESTIVAL—The Red-Hot Ray Brown Trio. Venetian Theater, Girdle Ridge Rd., Katonah, N.Y. (914-232-1252), at 5:30. $22.50.

Monday, August 10

MOZART OPERAS-IN-CONCERT—Lincoln Center's festival opens with *Mitridate, Re di Ponto,* based on the tragedy by Racine. Featuring the New York Chamber Symphony, Gerard Schwarz conducting; soloists include Rayam, Gondek, Brewer, Troyanos, Burton, Wilson. Alice Tully Hall at 7:30. $25.

MOSTLY MOZART—Lincoln Center's festival continues with the Beaux Arts Trio, featuring pianist Menahem Pressler, violinist Isidore Cohen, cellist Peter Wiley. Mozart's Trio in C; Mendelssohn's Trio in D Minor; Schubert's Trio in B-flat. Avery Fisher Hall at 8. $12–$23. Pre-concert recital at 7 features the Beaux Arts Trio performing Haydn's Trio in A; Dvorak's Andante Moderato from Trio in E Minor, "Dumky"; Beethoven's Finale from Trio No. 1 in E-flat.

NEW YORK PHILHARMONIC, Samuel Wong conducting. The Philharmonic's Free Parks Concerts series continues with Brahms's Academic Festival Orchestra, Op. 80; selected Hungarian Dances. Central Park's Great Lawn, 81st St. mid-park (875-5709), at 8. Free.

FREE SPACE—Latin, Caribbean, and Jivetown music. Wise Towers Plaza, 90th St. between Amsterdam and Columbus Aves. (873-6600), at 7:30. Free.

OPERA MONDAYS—Pianist Robert DeCeunynck joins opera singers Sharon Graham and Antonio Barasorda performing excerpts from Bizet's *Carmen.* Austin J. Tobin Plaza, World Trade Center, between Liberty and Vesey Sts., at noon. Free.

SOUNDS ON THE HUDSON—Featuring Yomo Toro; Destiny. Motown/jazz. Site 15 Lawn, North End Ave. and Vesey St., Battery Park City, at 6:30. Free.

LADIES OF THE BLUES—The Martin Luther King Jr. concert series continues with Denise Lasalle, Koko Taylor, and Ruth Brown. Wingate Field, between Brooklyn and Kingston Aves., Brooklyn (718-469-1912), at 7:30. Free. Bring chairs.

Tuesday, August 11

MOSTLY MOZART—Lincoln Center's festival continues with the Mostly Mozart Festival Orchestra, Edo de Waart conducting; with pianists Emanuel Ax and Yoko Nozaki (festival debut), mezzo-soprano Susan Graham (festival debut). Mozart's Symphony No. 4 in D; Concerto in E-flat for Two Pianos; "Alma grande e nobil core"; Symphony No. 40 in G Minor; selections from *Le Nozze di Figaro; Cosi Fan Tutte; La Clemenza di Tito.* Avery Fisher Hall at 8. $13–$25. Pre-concert recital at 7 features Ax, Nozaki, and Graham performing *lieder* by Schumann, Wolf; Mozart's Andante and Variations in G for Four Hands.

SOPHIE HAWKINS—Symphony Space at 8. $15.

NEW YORK CHORAL SOCIETY SUMMER SINGS—Peter Bagley of the University of Connecticut leads the audience in singing Handel's *Messiah.* CAMI Hall, 165 W. 57th St. (627-0024), at 7:30. $7.

IFEACHOR OKEKE, vocalist-pianist. Be-bop, blues, Nigerian music. Chase Manhattan Plaza, Nassau St., between Liberty and Pine Sts., at 12:30. Free.

BRONX ARTS ENSEMBLE, Kenneth Cooper conductor; with soprano Josephine Mongiardo. "Silks and Rags," featuring works by Sullivan, Paget, Strauss, and Joplin. At 2: Rockwood Drive Circle, Van Cortlandt Park, Bronx. At 4: McGinley Center, Fordham University, Bronx Rose Hill campus (212-601-7399).

NEW YORK PHILHARMONIC—See 8/10. Tonight at Great Kills Park, Staten Island (875-5709), at 8.

OPERA

New York City Opera

NEW YORK STATE THEATER—Through 11/15. Tickets: $10–$68. 8/4 at 8: Bizet's *Carmen* (in French, with supertitles), Ajmone-Marsan conducting; Graham, Racette, Absalom, Peterson. 8/5 at 8: *110 in the Shade,* by Harvey Schmidt, Tom Jones, and N. Richard Nash; Paul Gemignani conducting; Ziemba, Moore, Sutherland, Muenz, Forsythe. 8/6 at 8: Puccini's *La Boheme* (in Italian, with supertitles), Mark Gibson conducting; Hynes, Racette, Thompson, Kneebone, Peterson. 8/7 at 8: *Carmen;* same as 8/4. 8/8 at 1:30: Verdi's *La Traviata* (in Italian, with supertitles), Ajmone-Marson conducting; Gibbons, Marriott, Kneebone. 8/8 at 8: *110 in the Shade;* same as 8/5. 8/11 at 8: Verdi's *Rigoletto* (in Italian, with supertitles), Colneri conducting; Woods, Redmon, Cowan, Thompson, Toliver.

Other

GROUP OPERA—Mozart's *Abduction From the Seraglio;* sung in German, with English narration. Merkin Concert Hall at 8. $12.

MOZART OPERAS-IN-CONCERT—See "Concerts," 8/10.

QI SHU-FANG'S PEKING OPERA—Lincoln Center's Out-of-Doors Festival presents the opera troupe from Shanghai in the mythical opera *The Legend of Lady White Snake.* Fountain Plaza, Lincoln Center (431-9740). 8/9 at 3:30. Free.

DANCE

Pilobolus

JOYCE THEATER—Through 8/15. Tickets: $28. 8/3 at 8: *Land's End;* a new solo; revival of *Alraune; Walklyndon; Day Two.* 8/4, 8/5 at 8: *The Particle Zoo;* a new duet; *Televisitation; Debut C.* 8/6, 8/7 at 8: same as 8/3. 8/8 at 2: *The Particle Zoo; Axons; Clandestiny; Pseudopodia; Sweet Purgatory* by Robby Barnett, Alison Chase, Michael Tracy, and Jonathan Wolken. 8/8, 8/10 at 8: *Ciona; Moonblind; Shizen; Walklyndon;* revival of *Ocellus; Pseudopodia;* an untitled work. 8/11 at 8: same as 8/8 matinee.

Lincoln Center Out-of-Doors Festival

LINCOLN CENTER PLAZA—Free. (875-5400). 8/5 at 10:30 a.m.: "The Splendor of Mexico," featuring Mexican dance and music; at 5:30: the traditional Italian folk-music and theatre company I Giullari di Piazza performs in the premiere of "1492/1992: Earth, Sun and Moon," a blend of Southern Italian and Native American ritual songs and dances; with the Thunderbird American Indian Dancers; at 8:15: "The Splendor of Mexico." 8/6 at 6: "The Chamber Music of the World," featuring El Encuentro Dorado; with the New York Baroque Dance Company and the American Music/Theatre Group performing Spanish baroque dances, accompanied by colonial Mexican music. 8/7 at 5:30: Jazzmobile; at 8:15: "Jam, Jazz, and Jump," featuring the Jiving Lindy Hoppers and the American Tap Dance Orchestra. 8/8 at 2:30: The Hulama Project, a performance/sculpture of the pre-Colombian ballgame; at 5: Danza Azteca de Anahuac performs pre-Colombian music and dance; at 8:15: "Jam, Jazz, and Jump." 8/9 at 3:30: see "Opera," Qi Shu Fang's Peking Opera; at 5: The Hulama Project; at 7: Caribbean Carnival Extravaganza; see "Concerts," 8/9. 8/11 at 10:30: The Jiving Lindy Hoppers perform dances of the twenties, thirties, and forties; at 5:30: duets by Victoria Marks, Yooshiko Chuma, and Amy Pivar; at 8:15: Trisha Brown Dance Company.

Other

CLASSICAL JAZZ AT LINCOLN CENTER—See "Concerts," 8/7.

SAMULNORI—Korean dancing and drumming. Central Park SummerStage, 72nd St. mid-park. 7/31 at 8:30. Free.

JANE COMFORT AND COMPANY—"Celebrate Brooklyn" continues as the choreographer presents *Soap Opera; Cliffs Notes: Macbeth;* others. Prospect Park Bandshell, Prospect Park, Brooklyn (718-855-7882). 8/8 at 7. Free.

PERFORMANCE

P.S. 122—150 First Ave. (477-5288). Penny Arcade in *Bitch! Dyke! Faghag! Whore!* 8/6–8/9 at 9. $10.

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KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35***
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
TM	**Transmedia**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

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ADELAIDES SOHO SUPPER CLUB—492 Broome St. (966-3371). Casual. Italian. Spcls: chicken prince of Naples, filet mignon baci baci, large variety of pastas, homemade desserts. Res. sug. D Wed.–Thu. 6–11:30, Fri.–Sat. to 1 a.m., Sun. noon–10. Dancing from 9. Closed Mon.–Tue. **(M)** **AE.**

ALISON ON DOMINICK STREET—38 Dominick St., nr. Hudson St. (727-1188). Casual. Country French. Spcls: lamb shanks with pureed white beans, ragout of mussels, charred lamb salad with capers and lemon cayenne mayonnaise. Res. sug. D only Mon.–Sat. 5:30–10:15, Sun. to 9. Pre-theater D 5:30–6:30. Private parties for 35. **(E)** **AE, CB, DC, MC, V.**

AMICI MIEI—475 W. Broadway, at Houston St. (533-1933/1850). Casual. Italian. Spcls: seafood salad, grilled swordfish, homemade pasta. Res. sug. L and D daily noon–1 a.m. Prix fixe L Mon.–Fri. noon–4. Private parties 20–100. **(M)** **AE, DC, MC, V.**

BOULEY—165 Duane St., bet. Hudson and Greenwich Sts. (608-3852). Formal. Modern French. Spcls: tuna gravlax, seared black sea bass in special spices with truffle vinaigrette, painters palette of fruit. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. Contemporary French. Spcls: duckling with ginger cassis sauce, poached salmon with warm lemon vinaigrette, dessert souffles. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. French/American. Spcls: lobster ravioli stuffed with wild mushrooms and baby vegetables, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provençal. Res. sug. D Tue.–Thu. 6–11:30, Fri.– Sat. to midnight. Pre-theater D Tue.–Fri. 6–7. Chamber music with Br Sun. noon–4. Jazz. Closed through 10/15. **(M–E)** **AE, CB, DC, MC, V.**

HUDSON RIVER CLUB—4 World Financial Center (786-1500). Formal. American Hudson River Valley. Spcls: salmon in woven potatoes, rabbit pot-pie, lump crab and potato fritters, venison and other game dishes. Res. sug. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 5:30–10, Sun. noon–6. Pre-theater D Mon.–Fri. 5–6:30. Private parties for 15–150. **(E)** **AE, MC, TM, V.**

JOUR ET NUIT—337 W. Broadway, at Grand St. (925-5971). Casual. French. Spcls: hangersteak with shallot juice, mushroom fricassee, and crisp potatoes; rib-eye steak with steamed vegetables; skate with braised lettuce and capers. Res. sug. L Mon.–Sat. noon–3. Br Sun. noon–3. Light lunch menu daily 3–6. D daily 6–midnight. Bar till 2 a.m. **(M)** **AE, DC, MC, V.**

L'ECOLE—462 Broadway at Grand St. (219-3300). Casual. Classic French. L Spcls: terrine, grilled fish, paillard of veal, L and D degustation menu. Res. sug. L Mon.–Fri. noon–2. D Mon.–Sat. 7:30–9:30. Closed Sun. **(M)** **AE, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (775-0421). Casual. American. Spcls: grilled chicken on a pepper roll with creole remoulade, fresh grilled seafood, chocolate mousse cake. Res. sug. Concourse café and barroom. Dining Room: L and D Mon.–Fri. 11:30 a.m.–8. Barroom: 11:30 a.m.–11:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, TM, V.**

MONTRACHET—239 W. Broadway, off White St. (219-2777). Casual. French. Spcls: pasta with wild mushrooms and truffle juice; soft shell crabs with roasted garlic, almonds and tomatoes; grilled saddle of lamb with ratatouille, chutney and basil oil. Res. sug. L Fri. only noon–3. D Mon.–Sat. 6–11. Private parties for 10–60. Closed Sun. **(M–E)** **AE.**

MUENG-THAI—23 Pell St., bet. Mott St. and Bowery (406-4259). Casual. Thai. Spcls: pla-sarm-rod, panaeng, pad-thai. Res. nec. L Tue.–Sun. 11:30 a.m.–3. D Sun., Tue.–Thu. 3–10, Fri.–Sat. to 11. Closed Mon., except holidays. **(I)** **AE.**

PONTE'S—Desbrosses and West Sts., 2 blocks south of Canal, upstairs (226-4621). Dress opt. Italian/Continental. Spcls: steak, plume de veau, seafood. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5:30–11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts. (966-3518). Dress opt. French bistro. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D daily 6–2 a.m. **(M–E)** **AE, MC.**

ROSEMARIE'S—145 Duane St., bet. W. Broadway and Church St. (285-2610). Casual. Italian. Spcls: fresh homemade pasta, game, braised rabbit with polenta, ossobuco. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. 5:30–11. Closed Sun. **(M)** **AE, MC, V.**

ROYAL CANADIAN PANCAKE HOUSE—145 Hudson St., bet. Beach and Hubert Sts. (219-3038). Casual. Canadian. Spcls: womlette, pancakes, waffles, crepes, soup, sandwiches, steak au poivre. No res. B, L and D daily 7 a.m.–midnight. **(I–M)** **TM.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. 11:30 a.m.–4 a.m., Sun. noon–11:30. **(I–M)** **AE, CB, DC, MC, V.**

S.P.Q.R.—133 Mulberry St. (925-3120). Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thu. 11:30 a.m.–midnight., Fri. to 1 a.m., Sat. 1–1 a.m., Sun. 1–11. Private banquet room. Free D parking. Ent. **(M)** **AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American-Southwestern barbecue. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Mon.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight, Sun. to 10. Br Sat.–Sun. 11:30 a.m.–4. Outdoor terrace. **(I)** **AE, DC, MC, TM, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Spcls: rack of lamb James Beard; grilled half lobster with clams, mussels and fresh prawns. Res. nec. Buffet L Mon.–Fri. noon–3. D Mon.–Sat. 5–10, Sun. 5–8:30. Spcl. sunset supper nightly 5–6:30. Buffet Sat.–Sun. noon–3. **(M)** **Cellar in the Sky:** Wine-cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. International hors d'oeuvres and supper menu Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. 4–9 (cover after 4). Br Sun. noon–3. Jazz and dancing nightly. Private parties. Free D parking. **(M)** **AE, CB, DC, MC, V.**

ZOE—90 Prince St., at Broadway and Mercer St. (966-6722). Casual. Contemporary American. Spcls: seared loin of tuna on quinoa with spicy plum wine reduction, wood-grilled hanger steak with Catamount porter sauce, honey-glazed muscovy duck from the rotisserie with arborio rice cakes. Res. sug. L Tue.– Sat. noon–3. Br Sun. noon–3. D Tue.–Sat. 6–10:30, Sun. special magnum wine 5:30–10. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

South Street Seaport

CAFE FLEDERMAUS—1 Seaport Plaza (269-5890). Casual. Continental. Spcls: mesquite chicken breast on a bed of salad greens in basil vinaigrette, shrimp salad with citrus fruits in a light tomato dressing, baked chicken breast with lemon and white wine, Viennese pastries. B, L and D daily 7 a.m.–2 a.m. Br Sat.–Sun. noon–4. **(I–M)** **AE.**

FULTON STREET CAFE—11 Fulton St. (227-2288). Casual. American/seafood. Spcls: steamed 1-lb. lobster, Manhattan chowder, mixed fried fish, clambake. L daily 11 a.m.–4. D Mon.–Fri. 4–midnight, Sat.–Sun. till 1 a.m. Ent. Thu.–Sun. 5–11. **(I)** **AE, CB, DC, MC, V.**

GIANNI'S—15 Fulton St. (608-7300). Casual. Northern Italian. Spcls: lobster ravioli, oven-poached salmon, garlic bread with Gorgonzola. Res. sug. L and D Sun.–Thu. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m. Private parties for 100. Discount parking. Outdoor cafe. **(M)** **AE, CB, DC, MC, TM, V.**

GILMORE'S DEEP BLUE—11 Fulton St. in the Fulton Market building (227-9322). Casual. American. Spcls: crab cakes, linguine with shrimp and scallops, penne with chicken, steak. Open Sun.–Tue. 11:30 a.m.–10, Wed.–Sat. till 11. Jazz nightly. **(M)** **AE, CB, DC, MC, V.**

HARBOUR LIGHTS—Pier 17, 3rd floor (227-2800). Casual. Continental. Spcls: roast rack of New Zealand lamb, grilled filet mignon with sauce bearnaise, sauteed salmon fillet. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 10 a.m.–4. D daily 4–2 a.m. Pianist Thu.–Sun. Private parties for 150. **(M–E)** **AE, CB, DC, MC, TM, V.**

JADE SEA—Pier 17, 2nd floor (285-0505). Casual. Hong Kong Chinese. Spcls: Peking duck, ginger lobster, banana shrimp. Res. sug. L Mon.–Fri. 11 a.m.–3. Dim sum Br Sat.–Sun. 11 a.m.–4. D daily 4–11. Private parties for 10–200. **(M) AE, MC, V.**

LIBERTY CAFE—Pier 17, 3rd floor (406-1111). Casual. American regional. Spcls: shrimp, lobster and crabmeat fettuccine, grilled paillard of veal, Maine lobster, woodburning pizza oven. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30–3. D Sun.–Thu. 5–11:30, Fri.–Sat. to midnight. Private parties for 100. Outdoor cafe for 200. **(M) Liberty Oyster Bar and Shark Aquarium:** Spcls: oysters, clams, chowder. Open for L and D daily 10 a.m.–midnight. **(I–M) AE, CB, DC, MC, V.**

MACMENAMIN'S IRISH PUB—Pier 17, 3rd floor (732-0007). Casual. Irish pub. Spcls: corned beef sandwiches, roasted turkey with mashed potatoes, seafood salad. Open daily 10 a.m.–4 a.m. **(I) AE, CB, DC, MC, V.**

ROEBLING'S BAR AND GRILL—11 Fulton St., in Fulton Market Bldg. (608-3980). Casual. American/seafood. Spcls: Norwegian salmon, New England clam chowder, Roebling's fisherman's stew, steak and chops. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–2:30. D Sun.–Thu. 5–10, Fri.–Sat. till midnight. Bar open till 2 a.m. nightly. **(M) AE, CB, DC, MC, V.**

SGARLATO'S CAFE—Pier 17, Promenade Level. (619-5226). Casual. Italian-American. Spcls: seafood fettuccine al Fredo, capellini with fresh crabmeat and mushrooms, lobster fra diavolo. L Mon.–Sat. 11–4. Br Sun. 11–2:30. D Sun.–Thu. 4–11, Fri.–Sat. to 1 a.m. **(M) AE, CB, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 9, South St. at Wall St. (742-7278). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Fri. at noon. Sat.–Sun. Br cruise sails at noon. D cruise sails daily at 7. Ent. **(E) AE, MC, V.**

Greenwich Village

BOXERS—190 W. 4th St. (633-2275). Casual. American. Spcls: grilled breast of chicken with honey mustard, wild mushroom ravioli with spicy tomato sauce, grilled Newport steak teriaki, hamburgers. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D daily 4–4 a.m. Private parties. **(I–M) AE, CB, DC, MC, TM, V.**

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St. (206-1830). Casual. Belgian/French. Spcls: carbonnade flamande, waterzooi, steak with pommes *frites, mussels. Res. sug. L Tue.–Sat. noon–3.* D Mon.–Sat. 5–11:30, Sun. 4–10:30. Br Sun. noon–4. **(M) AE, MC, V.**

CAFE ESPANOL—63 Carmine St. (675-3312). Casual. Spanish/Mexican. Spcls: chicken ajillo, beef sauter, tapas. Res. sug. L and D daily noon–midnight. **(I–M) AE, DC, MC, V.**

CENT'ANNI—50 Carmine St., bet. Bleecker and Bedford Sts. (989-9494). Casual. Northern Italian. Spcls: roast baby pheasant, double veal chop with sage sauce, lobster combination. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 5:30–11:15, Sat. to 11:30, Sun. 5–10:30. **(M–E) AE.**

DA SILVANO—260 Sixth Ave. (982-0090). Casual. Florentine. Spcls: vitello tonnato, tripe Florentine, grilled pompano, osso bucco. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–11. **(M–E) AE, MC, V.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Tex-Mex. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L Mon.–Sat. 11:30 a.m.–3. Br Sun. noon–4. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I) AE, CB, DC, MC, V.**

FLYING FISH—395 West St., at W 10th St. (924-5050). Casual. West Indian. Spcls: rundown, jerk fish, curry goat, ackee and salt fish, snapper. Res. sug. for 8 or more . D Sun.–Thu. 4–11, Fri.–Sat. to midnight. **(I–M) No credit cards.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Dress opt. American. Spcls: risotto with roast quail and morels, steamed halibut with caper berry vinaigrette, roast veal chop with fava beans, warm chocolate cake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–10, Fri.–Sat. to 11, Sun. to 9:30. **(E) AE, CB, DC, MC, V.**

JEKYLL AND HYDE—91 Seventh Ave. S, bet. Barrow and Grove Sts. (989-7701). Casual. American-continental. Spcls: broiled Indonesian shrimp, pizzas, chicken al anise, over 200 beers, 24 on tap. Res. sug. for large parties. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 4–4 a.m. Ent. **(M) AE, TM.**

MITALI—296 Bleecker St., at Seventh Ave. So., (989-1367). Casual. Northern Indian. Spcls: murgh tikka muslam, lamb du-piag, chicken tandoori. Res. sug. L Fri.–Sun. 11 a.m.–3:30. D daily 4:30–midnight. Private parties. Complete D. Also **Mitali, 334 E. 6th St.** (533-2508). **(I) AE, MC, V.**

MONTE'S—97 Macdougal St. (228-9194; 674-9456). Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish. Res. sug. Open Mon., Wed.—Sun. noon–11. Private parties for 50. Closed Tue. **(M) AE, CB, DC, MC, V.**

PORTO BELLO—208 Thompson St., bet. W. Third and Bleecker Sts. (473-7794). Casual. Italian. Spcls: red snapper marechiaro, veal Riviera, chicken vecchia sturla. Res. nec. L and D Sun.–Thu. noon–11, Fri.—Sat. to 11:30. **(M) AE, MC, V.**

PROVENCE—38 MacDougal St., at Prince St. (475-7500). Casual. French provencale. Spcls: le poussin roti aux gousses d'ail, snapper a la Raito, bourride Setoise. Res. nec. L Tue.–Sun. noon–3. D Tue.–Thu. 6–11:30, Fri.–Sat. to midnight, Sun. 5:30–11. Closed Mon. **(M) AE.**

ROSE CAFE—24 Fifth Ave., at 9th St. (260-4118). Casual. American bistro. Spcls: rare charred tuna with mango, tomato and green onion vinaigrette; 7 layer vegetable torte; carrot ravioli with red pepper sauce. Res. sug. Open for L and D daily 11:30–1 a.m. Br Sat.–Sun. 11:30 a.m.–3:30. **(M) AE, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I–M) AE, DC, V.**

VILLAGE ATELIER—436 Hudson St., at Morton St. (989-1363). Casual. American. Spcls: herb roasted chicken, grilled black Angus shell steak, Maryland lump crabcake. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Closed Sun. **((M) AE.**

WEST 4TH STREET SALOON—174 W. 4th St. (255-0518). Casual. American/Continental. Spcls: West 4th Street Saloon burgers, steaks, salads, pastas. Res. sug. Open for L, D and S daily 11 a.m.–4 a.m. Br Sun. 11 a.m.–4. Private parties for 200. **(M) AE, CB, DC, MC, TM, V.**

14th–42nd Streets, East Side

CANASTEL'S—229 Park Ave. So., at 19th St. (677-9622). Casual. Northern Italian. Spcls: red snapper veneziana, farfalline al salmone, veal scallopini sorrentino, cold seafood salad. Res. sug. L Mon.–Fri. noon–4:30. D Mon.–Wed. 5:30–1 a.m., Thu.–Sat. to 2 a.m., Sun. 5–midnight. **(M) AE, DC, MC, V.**

CONDON'S—117 E. 15th St. (254-0960). Casual. American. Spcls: Maryland crab cakes, burgers, grilled meat and fish. Res. sug. D Sun.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m. Jazz Mon.–Fri. from 5:30, Sat.–Sun. from 9:30. **(I–M) AE, CB, DC, MC, TM, V.**

EXTRA! EXTRA!—767 Second Ave., at 41st St. (490-2900). Casual. American. Spcls: fried calamari with variety of sauces, chicken fajitas, Maryland crabcakes. Res. sug. L and D Mon.–Fri. 11:30 a.m.–11. Closed Sat.–Sun. **(M) AE, CB, DC, MC, TM, V.**

HAROLD'S—150 E. 34th St. in the Dumont Plaza (684-7761). Casual. Contemporary Regional American. Spcls: grilled swordfish with roasted pepper butter, jalapeno and cilantro pasta with chicken fajita, classic Ceaser salad with chicken or shrimp. Res. sug. B Mon.–Fri. 7 a.m.–10:30 a.m., Sat.–Sun. 8 a.m.–10 a.m. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11 a.m.–3. D Sun.–Fri. 6–10, Sat. to 10. Private parties for 6–60. **(M) AE, CB, DC, MC, V.**

HSF—578 Second Ave., at 32nd St. (689-6969). Casual. Hong Kong–style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30 a.m.–3. D Sun.–Thu. 3–11:30, Fri.–Sat. to 12:30 a.m. Private parties for 50. **(I–M) AE, CB, DC, MC, TM, V.**

LA COLOMBE D'OR—134 E. 26th St. (689-0666). Casual. French Provençal. Spcls: house smoked salmon with mustard greens, bouillabaisse, cassoulet, grilled lamb chops with rosemary potatoes, tarte au fromage de chevre. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–10:30, Fri.–Sat. to 11, Sun. 5:30–9. Private parties for 28. **() AE, DC, MC, V.**

LES HALLES—411 Park Ave. South, bet. 28th–29th Sts. (679-4111). Casual. French bistro. Spcls: steak frites, cassoulet, steak tartar. Res. nec. L daily noon–3. Light menu daily 3–6. D daily 6–midnight. **(M) AE, CB, DC, MC, TM, V.**

MESA GRILL—102 Fifth Ave., bet. 15th–16th Sts. (807-7400). Casual. Southwestern. Spcls: crispy quail salad with pineapple-red onion relish and spicy pecans; red pepper crusted tuna steak with blue corn tamale; grilled pork tenderloin with rhubarb chutney and sweet potato tamale,. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11, Sun. 5:30–9:30. **(M) AE, DC, MC, V.**

NICOLA PAONE—207 E. 34th St. (889-3239). Jacket required. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(M) AE, CB, DC.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M) AE, CB, DC, MC, V.**

PARK BISTRO—414 Park Ave. So., bet. 28th–29th Sts. (689-1360). Casual. French. Spcls: petatou of warm goat cheese with fresh thyme, sauteed cod fish with mashed potatoes, onion sauce and fried leeks, bayaldi of lamb with flageolets. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11. Closed Sun. through summer. **(M) AE, CB, DC, MC, TM, V.**

PETE'S TAVERN—129 E. 18th St., at Irving Pl. (473-7676). Casual. Italian/American. Spcls: shrimp scampi, veal marsala, chicken alfredo. Res. sug. L Mon.—Fri. 11:30 a.m.–3. D Mon.–Thu. 3–midnight, Fri. 3–1 a.m., Sat. 11:30 a.m.–1 a.m., Sun. 11:30 a.m.—midnight. Private parties for 50. **(M) AE, CB, DC, MC, V.**

ROSSINI'S—108 E. 38th St. (683-0135). Casual. Northern Italian. Spcl: hot antipasto, chicken primavera. Res. sug. Open Mon.–Fri. 11:30 a.m.–11:30, Sat. 4:30–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M) AE, DC, MC, TM, V.**

SECRET HARBOR BISTRO—303 Lexington Ave., at 37th St. in the Shelburne Murray Hill (447-7400). Casual. New American. Spcls: grilled chicken salad with tortilla strips, chicken pot pie. Res. sug. B Mon.– Fri. 7 a.m.–10 a.m., Sat. 8 a.m.–11 a.m. L Mon.– Sat. 11:30 a.m.–3:30. Br Sun. 11 a.m.–3. D Mon.– Sat. 5–11, Sun. 5:30–11. Bar noon–1 a.m. Private parties for 10–235. **(M) AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave., bet. 39th–40th Sts. (687-4425). Jacket required. Northern Italian. Spcls: charcoal grilled red snapper and swordfish, black pasta, seafood risotto, broiled double veal chop. Res. nec. L Mon.–Fri. noon–2:30. D Mon.– Sat. 5–10:30. Private parties for 25–100. Pianist Mon.– Sat. from 6–10:30. Closed Sun. **(M–E) AE, CB, DC, MC, V.**

STRINGFELLOWS—35 E. 21st St., (254-2444). Dress opt. American-Italian. Spcls: roasted Norwegian salmon, beef Wellington, grilled breast of chicken. Res. sug. D Mon.–Fri. 4–4 a.m., Sat. 8–4 a.m. Cabaret nightly. Rest. closed Sun. **(E) AE, CB, DC, MC, V.**

TINA'S—249 Park Ave. South, at 20th St. (477-1761). Casual. Chinese. Spcls: lemon chicken, temple duck, General Tso's prawns. Res. sug. L Mon.–Sat. noon–5. D Sun.–Wed. 5–11, Thu. to 11:30, Fri. to 12:30 a.m., Sat. to midnight. **(I–M) AE, MC, V.**

UNION SQUARE CAFE—21 E. 16th St. (243-4020). Casual. Italian/American. Spcls: fried calamari with spicy anchovy mayonnaise, black bean soup with lemon and a shot of Australian sherry, herb-roasted chicken with creamy polenta and tomato-sourdough panzanella. Res. nec. L Mon.–Fri. noon–2:30, Sat. to 2:45. D Mon.–Thu. 6–10:30, Fri.–Sat. 6–11:30, Sun. 5:30–10. **(M) AE, DC, MC, V.**

WATER CLUB—500 E. 30th St. (683-3333). Casual. American. Spcls: jumbo crab cakes, Maine lobster, muscovy duck with confit. Res. sug. L Mon.–Sat.

noon–2:30. Buffet Br Sun. 11:30–2:30. D Mon.–Sat. 5:30–11, Sun. to 10. Private parties for 30–300. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

THE BALLROOM—253 W. 28th St. (244-3005). Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. Buffet L Tue.–Fri. noon–3. Br Sun. noon–4:30. D Tue.–Sat. 5–midnight. Tapas bar. Complete D. Ent. Private parties for 350. Closed Mon. **(M)** **AE, MC, V.**

BARRYMORE'S HIDEAWAY—32 W. 37th St. (947-8940). Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Complete D 5–10. Music Mon.–Thu. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken potpie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: salmon with crispy shallots and leeks served with wild mushroom risotto, stir-fried chicken and shrimp over whole wheat fettuccine with red pepper and ginger sauce; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Enclosed garden room. Private parties for 10–100. **(M)** **AE, CB, DC, MC, V.**

LOLA—30 W. 22nd St. (675-6700). Casual. Caribbean/-American. Spcls: 100 spice Caribbean fried chicken, West Indian shrimp and chicken curry, marinated grilled tuna steak. Res. sug. L Mon.–Fri. noon–3. Gospel Br Sun. noon–4. D Mon.–Sat. 6–midnight. Private parties for 25. Ent. Mon.–Sat. **(M)** **AE.**

PERIYALI—35 W. 20th St. (463-7890). Casual. Greek. Spcls: grilled shrimp with herbs and lemon, charcoal-grilled octopus in red wine marinade, rabbit stew, shish kebob. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. to 11:30. Private party rooms for 15–25. Closed Sun. **(M)** **AE, MC, V.**

PRIX FIXE—18 W. 18th St. (675-6777). Casual. Contemporary American-French. Spcls: tournedos of Atlantic salmon in horseradish crust with cucumbers and salmon caviar, sauteed foie gras with cracked grain salad and spiced carrot juice vinaigrette, braised lamb shank with herb spatzle and pan-roasted garlic and thyme. Res. sug. L Mon.–Fri. 11:45 a.m.–3. Br Sun. 11:30 a.m.–4. D Mon.–Thu. 5:30–11:30, Fri. 5:30–12:30 a.m., Sat. 5–12:30 a.m., Sun. 5–10:30. **(M–E)** **AE, CB, DC, MC, V.**

SIMPLY PASTA—120 W. 41st St. (391-0805). Casual. Northern Italian. Spcls: black fusilli pasta with seafood in a marinara sauce; bow tie pasta with wild mushrooms and veal; shell pasta with broccoli, artichoke hearts, and sundried tomatoes. Res. sug. Open Mon.–Fri. 11 a.m.–9. Private parties for 150. Closed Sat.–Sun. **(I)** **AE, DC, MC, V.**

WORLD YACHT—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Jacket required. American/-Continental. Spcls: fisherman salad, veal baton rouge, loin of pork with Texas caviar, filet mignon. Res. nec. L cruise sails Mon.–Sat. from noon–2. Br Sun. from 12:30–2:30. D cruise sails nightly from 7–10. Private parties for 2–2000. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALFREDO: THE ORIGINAL OF ROME—54th St., bet. Lexington and Third Aves., in the Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo, grilled free-range chicken with herbs and roasted potatoes, mixed seafood grill Italian style, tiramisu. Res. sug. L Mon.–Sat. 11:30 a.m.–11:30. Br Sun. 12:30–4. D Mon.–Sat. 4–11, Sun. to 10. **(M)** **AE, CB, DC, MC, TM, V.**

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza-Park Hyatt (702-5014). Dress opt. American grill. Spcls: carpaccio of venison with blueberries, grilled paillard of salmon with vegetable pasta, roasted duck breast in a spice crust with wild berry sauce. "Seafood Extravaganza" buffet Fri. eve. Res. sug. B daily 7 a.m.–11 a.m. L daily noon–2. Champagne and lobster buffet Br. Sun. 11:30 a.m.–3. D daily 6–10:30. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Casual. American. Spcls: avocado-crabmeat salad with pink grapefruit and fresh ginger, barbecued salmon steak with avocado corn salsa, grilled Dover sole with spicy long green beans and fried leeks. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Jazz Br Sun. 11:30 a.m.–3. Ent. nightly 5:30–11:30. **(M–E)** **AE, CB, DC, MC, V.**

BILLY'S—948 First Ave., at 52nd St. (355-8920). Casual. American. Spcls: steaks, chops, seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D daily 3–11:30. Private parties for 30–50. **(M)** **AE, CB, DC, MC, V.**

BRASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: onion soup, choucroute Alsacienne, cassoulet, quiche. B daily 6 a.m.–11 a.m. Br Sat.–Sun. 11–5. L Mon.–Fri. 11 a.m.–5. D daily 5–10. S daily 10–6 a.m. Reduced rate parking. Private parties for 40–120. **(M)** **AE, CB, DC, MC, V.**

COLDWATERS—988 Second Ave., bet. 52nd–53rd Sts. (888-2122). Casual. American-seafood. Spcls: 1¼-lb. lobster, Alaskan steamed or boiled crab legs, 16-oz. boneless shell steak, Cajun catfish. Res. for 6 or more. Br/L daily 11 a.m.–4. D daily 4–3 a.m. Private parties for 15–75. Ent. nightly. **(I–M)** **AE, CB, DC, MC, V.**

CUCINA & CO.—200 Park Ave., in the Pan Am Building (682-2700). Casual. Mediterranean. Spcls: zarzuela (fish stew), osso buco, cannelloni, sandwiches, salads. Open for B, L and D Mon.–Fri. 7 a.m.–9, Sat. 8 a.m.–4. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, kirsch-torte. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). **Pool Room:** Formal. American-contemporary. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–9:30, Fri.–Sat. to 11:30. Complete pre-theater D 5–6:15; after-theater D 10–11:15. Res. nec. Closed Sun. **(E)** **Grill Room:** Formal. American-contemporary. L Mon.–Fri. noon–2. D Mon.–Sat. 5–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 5:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi, veal silvano, pasta. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Private party rooms. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: millefeuille of foie gras, artichoke heart and truffle on a bed of lettuces; red snapper with a brandade of cod and artichoke vinaigrette; rack of lamb with fondant potatoes and a vegetable julienne. Res. nec. L Tue.–Sat. noon–3. D Tue.–Fri. 7–10:30, Sat. 6–10:30. Pre-theater D Tue.–Sat. 6–6:30. Closed Sun.–Mon. **(E)** **AE, CB, DC, MC, V.**

LA GALERIE AT THE RENDEZVOUS—21 E. 52nd St., in the Omni Berkshire Place (753-5970). Formal. French. Spcls: la roulade de saumon et endives au coulis de tomates, le pot-au-feu de homard au choux et riesling, magret de canard roti au miel et confit d'oignons. D daily 6–midnight. Pre-theater D 5–6:45. Free 2 hr D parking. **(M)** **AE, CB, DC, MC, V.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M–E)** **AE, CB, DC, MC, TM, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Sat. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for B, L and D for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LEXINGTON AVENUE GRILL—569 Lexington Ave., at 51st St. (753-1515). Casual. American. Spcls: smoked and grilled filet mignon with wild mushroom and sweet shallot sauce, pan-fried baby chicken with garlic mashed potatoes, grilled halibut with caramelized lemon. Res. nec. L Mon.–Sat. 11:30 a.m.–3. Br Sun. 11 a.m.–3. D Mon.–Sat. 5–midnight, Sun. till 11. Bar Mon.–Sat. till 2 a.m., Sun. till 1 a.m. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

OCEANA—55 E. 54th St. (759-5941). Formal. American seafood. Spcls: Maine lobster with angel hair and tomato sorrel vinaigrette, parfait of rock crab with avocado and roasted peppers, grilled swordfish with roasted vegetable raviolis. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE QUILTED GIRAFFE—550 Madison Ave., in the AT&T Arcade, bet. 55th–56th Sts. (593-1221). Formal. American. Spcls: caviar beggar's purses, grilled salmon with chinese mustard, special chef's choice Kaiseki dinners. Res. nec. L Tue.–Fri. noon–1:30. D Tue.–Sat. 5:30–9:30. Private party room for 6. Closed Sun. and Mon. **(E)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11:30, Sun. 5:30–10:30. **(M–E)** **AE, CB, DC, MC, TM, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Prix fixe D. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

SHELTON GRILL—525 Lexington Ave., bet. 48th–49th Sts., in the Marriott East Side Hotel (755-4000). Casual. Continental. Spcls: broiled salmon steak with champagne and caviar sauce, medallions of veal with peregourdine, grilled lamb chop with demi-glace sauce. Res. sug. B daily 7 a.m.–11:30 a.m. Br Sun. noon–2:30. L daily noon–2:30. D daily 5:30–10. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St. (371-8844). Dress opt. Szechuan/Hunan. Spcls: rack of lamb Szechuan style, Norwegian salmon with asparagus, sizzling scallops. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 3–11, Fri. to midnight, Sat. noon–midnight, Sun. noon–11. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 18-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. **(M–E)** **AE, CB, DC, MC, V.**

TATOU—151 E. 50th St. (753-1144). Jacket required. American-Provencal. Spcls: devilled crabcake with cilantro mayonnaise and corn relish, shrimp and lobster salad with cucumbers over julienne of apples and endive, herb packed snapper with pine nuts and roasted tomatoes. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11:30. Pre-theater D Mon.–Sat. 5:30–6:30. Jazz and blues nightly. Dancing after midnight Tue.–Sat. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

TORREMOLINOS—230 E. 51st St. (755-1862/1877). Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat. eves. Closed Sun. **(M)** **AE, CB, DC, MC, TM.**

TRATTORIA—Pan Am Bldg., at 45th St. (661-3090). Casual. Italian. Spcls: quattro stagione pizza, mezza penne alla siciliana, carpaccio "Harry's Bar," vitello all parmigiana. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–5. D Mon.–Fri. 5–10. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

TROPICA—200 Park Ave., in the Pan Am Bldg. (867-6767). Casual. Seafood. Spcls: roast cod with sake black bean sauce, grilled mahi mahi with beet ginger sauce and wasabi cream, seared tuna loin with chayote squash and chive sauce. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Bar Mon.–Fri. 11:30 a.m.–11. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M–E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

ZARELA'S—953 Second Ave., at 50th St. (644-6740). Casual. Mexican. Spcls: salpicon de pescado, chili quiles, tuna with mole. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–3:30. D Mon.–Thu. 5–11:30, Fri.–Sat. 5–midnight, Sun. 5–10. Ent. Tue. and Sat. Private L parties for 70. **(M)** **AE, DC.**

ZEPHYR GRILL—1 Mitchell Pl, at 49th St and First Ave., in the Beekman Tower. (223-4200). Casual. American. Spcls: salmon au poivre with cabernet sauce, seared skinless chicken breast with poached asparagus and mushroom fumet, roasted grouper filet with lobster sauce. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. 11 a.m.–3. D Mon.–Sat. 5:30–10, Sun. 5–9. Private parties for 10–150. **(M)** **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ADRIENNE—700 Fifth Ave., at 55th St. in the Peninsula. (247-2200). Formal. Classical French. Spcls: riccotta raviolis with warm spinach salad and parmesan vinaigrette; roasted Montana lamb chops with eggplant compote, parsley jus, and tabouleh salad; red snapper with garlic confit, dill and lemon risotto. Res. sug. B Mon.–Fri. 7–10, Sat.–Sun. 7:30–11. L Mon.–Fri. noon–2:30, Sat. to 3. Br Sun. noon–3:30. D Mon.– Sat. 6–10:30. **(E).** **Le Bistro d'Adrienne:** Casual. French. Spcls: game terrine with red beet salad, grilled swordfish with ratatouille, leek-and-potato stew with pork sausage. L Mon.–Fri. noon–3. Snacks 3–6. D daily 6–11. **(M)** **AE, CB, DC, MC, V.**

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room and Rose Room:** Jacket required. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–midnight, Sun. 6–11. Br Sun. noon–2:15. Late S buffet Fri.–Sat. 9:30–midnight. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: pan seared rib-eye steak with black eyed-pea gravy; griddled sirloin with five peppercorn whiskey sauce, broiled double rib steak. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 9 a.m.–3:30. L Mon.–Fri. 11 a.m.–4. D daily 4–midnight. Free D parking. **(M)** **AE, CB, DC, MC, V.**

AQUAVIT—13 W. 54th St. (307-7311). **Atrium:** Formal. Scandinavian. Spcls: smorgasbord plate, gravlax, poached salmon with dill sauce, Arctic venison, brambleberry sorbet. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Pre-theater D Mon.–Sat. 5:30–6:30. **(E)** **Cafe:** Informal. Spcls: smorrebrod, Scandinavian 'home cooking.' L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, TM, V.**

CAFFE CIELO—881 Eighth Ave., bet. 52nd–53rd Sts. (246-9555). Casual. Northern Italian. Spcls: bresaola, ravioli with fresh tomatoes and wild mushrooms in a cream sauce, grilled breast of chicken in a rosemary-thyme sauce. Res. sug. L Mon.–Fri. noon–4. Br Sun. noon–4. D Mon.–Sat. 5:30–11, Sun. to 10. **(M–E)** **AE, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish-pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Sandwich counter Sat. 11:30 a.m.–7. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

CHARLOTTE—145 W. 44th St., in the Hotel Macklowe (789-7508). Casual. Contemporary American. Spcls: melange of vegetables with fettuccine, garlic and olive oil; lobster and scallop salad with mixed greens and poppy seed dressing, grilled filet of beef with horseradish cream, beet puree and sauteed spinach. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat.–Sun. from 7 a.m.–noon. L Mon.–Sat. 11:30 a.m.–3. D daily 5–11:30. Pre-theater D 5–7. **(M–E)** **AE, DC, MC, V.**

CITE—120 W. 51st St. (956-7100/7262). Casual. French-steakhouse. Spcls: steak frites, fillet of sole in potato crust, grilled veal chop with white bean and tomato basil salad. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat.–Sun. from 5. Private parties for 30–40. Free D parking. **(M–E)** **AE, CB, DC, MC, V.**

DANNY'S GRAND SEA PALACE—346 W. 46th St. (265-8133). Casual. Thai-continental. Spcls: baked seabass in banana leaf, roasted duck Thai curry, shrimp Bangkok, Pad Thai, filet mignon. Res. sug. L Wed. Sat. Sun. 11:45–3:30. D daily 4–midnight. Ent. **(M)** **AE, CB, DC, MC, TM, V.**

DECO 30—1568 Broadway at 47th St., in the Embassy Suites Hotel, 5th floor (719-1600). Casual. American. Spcls: deco dence salad, grilled Norwegian salmon, seared peppered tuna, paillard of chicken. Res. sug. L daily 11 a.m.–2. D daily 5–11. Pre-theater D daily 5–7. Private parties for 10–175. **(M)** **AE, CB, DC, MC, V.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon-3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M)** **Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

HALCYON—151 W. 54th St., in the Rihga Royal Hotel. (468-8888). Casual. American. Spcls: home-cured and smoked Norwegian salmon, tournedos of beef with smoked tomato and roasted corn, pan seared red snapper with glazed leeks and red wine vinegar. Res. sug. B daily 6:30 a.m.–11:30 a.m. L daily 11:30 a.m.–3. D daily 5:30–11. Late supper and pastries till 2 a.m. Private parties for 150–300. Free parking. **(E)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE, TM.**

LA CARAVELLE—33 W. 55th St. (586-4252). Jacket and tie required. French Classical. Spcls: stuffed quail with wild mushrooms and shallot fritters, pink snapper in a citrus and ginger sauce, spiced-breaded filet of lamb with black bean sauce. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Complete L. Pre-theater D 5:30–6:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L and D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LA RIVISTA—313 W. 46th St. (245-1707). Casual. Italian. Spcls: garganelli alla romagnola, costolette alla bolognese, brodetto di pesce alla abruzzese. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

LA VERANDA—163 W. 47th St. (391-0905). Casual. Nouvelle Italian. Spcls: stuffed breast of capon, scampi Veranda, 30 different kinds of pasta. Res. sug. L Mon.–Fri. noon–3. Italian Br Sat.–Sun. noon–3. D daily 5–midnight. Pre-theater D 5–8. Private parties for 10–200. Free D parking from 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monkfish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Thu. 6–10:30, Fri.–Sat. 5:30–10:30. Private parties for 15. Closed Sun. **(E)** **AE, DC, MC, V.**

LE MAX—147 W. 43rd St. (764-3705). Casual. French-American. Spcls: steak au poivre, grilled Norwegian salmon, chicken stuffed with proscuitto and cheese, pasta. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–3:30. D daily 4–midnight. Prix-fixe D 5–midnight. **(M)** **AE, DC, MC, V.**

LE PATIO—119 W. 56th St., in the Parker Meridien (245-5000). Casual. French-American. Light L Mon.–Fri. noon–2:30. Buffet L Sat. noon–2:30. Jazz Br Sun. noon–2:30. **(M)** **AE, CB, DC, MC, V.**

LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–10. Spec. pre-theater D 5–9. Reduced rate parking after 5. Private parties for 10–250. **(M)** **AE, CB, DC, MC, V.**

MAMMA LEONE'S—261 W. 44th St. (586-5151). Dress opt. Italian. Spcls: Mamma's lasagne di carnevale, paillard di pollo con funghi, vitello da vinci, tiramisu. Res. sug. L Mon.–Sat. 11:30 a.m.–2:30. D Mon.–Sat. 4–11:30, Sun. 2–10. Free D parking. Private parties for 100–500. **(M)** **AE, CB, DC, MC, V.**

MARRIOTT MARQUIS—1535 Broadway, at 45th St. (704-8900). **J.W.'s Steak House:** Casual. American. Res. sug. D Tue.–Sun. 5:30–11. Prix fixe D Tue.–Sun. 8–10. Closed Mon. **(M)** **The View:** Formal. International. Res. sug. Buffet L Wed. and Sat. 11 a.m.–2. Br Sun. 10:30 a.m.–2:30, Wed. from 11:30 a.m. D Sun.–Thu. 5:30–11, Fri. and Sat. 5–midnight. **(E)** **AE, CB, DC, MC, V.**

MICHAEL'S—24 W. 55th St. (767-0555). Casual. Modern American-Californian. Spcls: fettuccine with Norwegian salmon, Mexican bay scallops on baby greens, Griggstown quail with sweetcorn, dry-aged prime steak frites. Res. sug. L Mon.–Fri. noon–2. Br Sat.–Sun. 10:30 a.m.–2:30. D nightly 6–10:30. Pre-theater D 6–7. Private parties for 30–100. **(M–E)** **AE, CB, DC, MC, V.**

NICOLE BRASSERIE DE PARIS—870 Seventh Ave., at 56th St. (765-5108). Casual. French. Spcls: couscous royal, cassoulet chez Nicole, bouillabaisse. Res. sug. B daily 6:30 a.m.–noon. L Mon.–Sat. noon–3:30. Br Sun. noon–3. D daily 5:30–midnight. Pre-theater D 5:30–7. **(M)** **AE, CB, DC, MC, TM, V.**

PALIO—151 W. 51st St. 245-4850). Formal. Northern Italian contemporary. Spcls: beef carpaccio, lobster Andrea, tiramisu. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11. Private parties for 8–45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St. (247-3491/3492). Casual. Italian. Spcls: linguini marechiare, veal rollatine marsala, spendino Romano. Open for L and D Sun.–Thu. noon–10:45, Fri.–Sat. to 11:45. Pre-theater D 5–7:30. **(M)** **AE, CB, DC, MC, V.**

PIERRE AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: mignonnettes de boeuf bordelaise, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE, MC, V.**

RAINBOW ROOM—GE Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: lobster thermidor, tournedos Rossini, medallions of venison with pecan wild rice and sauce poivrade. Res. nec. D Tue.–Thu. 5:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. noon–10:30. Pre-theater D 5:30–6:15. Dancing. Private parties 10–1000. Closed Mon. **(E)** **The Rainbow Promenade:** Jacket required. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.–Thu. 3–1 a.m., Fri. 3–2 a.m., Sat. noon–1 a.m., Sun. noon–11. Br Sun. 11:30 a.m.–2. **(I–M)** **AE.**

SAMPLINGS—1605 Broadway at 49th St., in the Crowne Plaza Hotel. (977-4000). Casual. American. Spcls: Samplings salad, chili crusted calamari. Res. sug. Buffet Br Sun. 11 a.m.–3. D daily 5–midnight. Pianist nightly from 6:30. **(M)** **AE, CB, DC, MC, TM, V.**

SAM'S—152 W. 52nd St. (582-8700). Casual. American. Spcls: grilled swordfish sandwich with melted onions, pizzette with garlic shrimp, scallions, fresh tomato and gorganzola, Black Angus with Sam's steak sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11:30. Private parties for 25–150. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SARDI'S—234 W. 44th St. (221-8440). Dress opt. Continental. Spcl: cannelloni au gratin. Res. sug. L Mon.–Sat. 11:30 a.m.–3:30. **Club Sardi:** Business L Mon.–Fri. D daily 3:30–9. Complete L and D. Br Sun. noon–3. After-theater S Mon.–Sat. to 12:30 a.m., Sun. to 11. Parties. **(M)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Dress opt. American/seafood. Spcls: SeaGrill chowder with lobster, shrimp and clams; charred filet of salmon with pepper ragout; pan seared snapper with rosemary and citrus fruits. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–11. Prix fixe D 5:30–10:30 incl. free parking. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: pastrami, corned beef, homemade blintzes, stuffed cabbage, matzo-ball soup. Open daily 6 a.m.–2 a.m. B to 11 a.m. **(I)** **AE, MC, V.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: prime rib, duck with apple glaze, Cajun tuna.Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Pre-theater D Mon.–Sat. 5–6:30. Ent. Tue.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

'21' CLUB—21 W. 52nd St. (582-7200). Formal. American. Spcls: Maryland crab cakes, Maine-lobster salad, "21" hamburger. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 10–500. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

57th–60th Streets

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: tequila cured salmon quesadilla; pacific sturgeon with jalapeno pasta, chayote, whitefish roe and green chili broth; grilled muscovy duck with wild rice-corn fritters, achiote oil and cranberry relish. L Mon.–Fri. noon–3, Sat. to 2:30. D Mon.–Thu. 6–11, Fri. to 11:30, Sat. 5–11:30, Sun. 5:30–10:30. **(M-E)** **AE, CB, DC, MC, V.**

BRUNO—240 E. 58th St. (688-4190). Dress opt. Northern Italian. Spcls: seafood antipasto, linguini with broccoli and shrimps, veal capricciosa. Res. sug. L Mon.–Fri. noon–3. D Mon. 5–10:30, Tue.–Sat. 5–midnight. Private parties for 10–150. Pianist Tue.–Sat. from 9. Closed Sun. **(E)** **AE, CB, DC, MC, TM, V.**

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz (755-5800). Dress opt. Continental. Spcls: breast of chicken saltimbocca, grilled Norwegian salmon with mussels, roast prime rib of beef. Res. sug. Br Sun. 11 a.m.–3. Cocktails 4–1 a.m. Pre-theater D daily 5:30–10:30. D daily 5:30–11. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

CAFE NICHOLSON—323 E. 58th St. (355-6769). Casual. Continental. Spcls: cheese souffle, free range roast chicken, chocolate souffle. Res. sug. D only Tue.–Sat. 6–9. Closed Mon.–Tue. **(M-E)** **AE, CB, DC, MC, V.**

CONTRAPUNTO—200 E. 60th St. (751-8616). Casual. Italian. Spcls: malfatti aragosta, brodetto, pappardelle boscaiola, capelli bergino. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M-E)** **AE, DC, MC, V.**

GIAN MARINO ON THE PARK—150 Central Park South (956-6204). Jackets required. Italian-continental. Spcls: risotto alla Cleopatra, sella di vitello aromatizzata (for 2), Florida red snapper con finocchio. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(E)** **Cafe:** Casual. Open daily noon–midnight. **(M)** **AE, DC, MC, V.**

GIRAFE—208 E. 58th St. (752-3054). Jacket required. Northern Italian. Spcls: crostini di polenta con salsa e porcini, tortellini di zucca, vitello principessa. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Private parties for 45. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

THE JOCKEY CLUB—112 Central Park South, in The Ritz-Carlton (757-1900). Formal. Traditional American. Spcls: grilled beef tenderloin, North American salmon steak, double Colorado lamb chops, sauteed Jockey Club crab cakes with mustard sauce. Res. sug. B Mon.–Fri. 6:30 a.m.–11:30 a.m., Sat.–Sun. from 7. L Mon.–Fri. 11:30–3. Br Sun. 11:30 a.m.–2:30. Late afternoon D 3–5:30. Pre-theater D 5:30–7. D daily 5:30–11. Prix fixe D. Bar till 1 a.m. **(E)** **AE, CB, DC, MC, TM, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.–Sat. 11 a.m.–3. D Thu. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE, DC, MC, V.**

LES CELEBRITES—160 Central Park South, in the Essex House Hotel (484-5113). Formal. French. Spcls: burger of fresh duck foie gras with granny smith apples au jus with mixed herb salad, baked bass marinière on a bed of boulangeres potatoes, squab with cabbage and mashed potatoes in a white truffle oil. Res. nec. D only Tue.–Sat. 6–10:30. Private parties for 12. Closed Sun. and Mon. **(E)** **AE, CB, DC, MC, V.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Dress opt. Seafood. Spcls: baked oysters with morel cream, red snapper with rosemary crust, shrimp with white beans and crisp onions. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 125. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo-ball soup. Open 24 hr. daily. Private parties. **(I-M)** **AE, DC, TM.**

NIRVANA—30 Central Park South, 15th floor (486-5700). Casual. Indian/Bengali. Spcls: tandoori chicken, kabab, shrimp dopiaza, biryani. Res. sug. L daily noon–3. D daily 1–1 a.m. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

PAPER MOON MILANO—39 E. 58th St. (758-8600). Casual. Italian. Spcls: anti-pasto buffet, pappardelle Paper Moon, 20 different pizzas. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PARK ROOM—36 Central Park South, in the Park Lane (371-4000). Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7 a.m.–11:45 a.m. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30 a.m. Ent. Tue.–Sat. **(M)** **AE, CB, DC, MC, V.**

PETROSSIAN—182 W. 58th St. (245-2214). Jacket required. French. Spcls: fresh Russian caviar; lobster and chorizo in sweetcorn crepe, corn broth with celery seed; roast venison with caramelized pearl onions, mushrooms and sweet potato, cider vinegar sauce; Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D Mon.–Sat. 5:30–midnight, Sun. to 11. Pre-theater D 5:30–7:30. Post-theater D 10:30–midnight. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Formal. Continental. Res. nec. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. noon–2:30. D Tue.–Thu., Sun. 5:30–10, Fri.–Sat. to 10:30. Pre-theater D Tue.–Sat. 5:30–6:30. Pianist Tue.–Sat. **(M-E)** **Oak Room:** Formal. L Mon.–Fri. 11:30 a.m.–3:30. Br Sun. 9 a.m.–2. D daily 5:30–1 a.m. Pre-theater D Mon.–Fri. 5:30–6:30. Pianist. **Oak Bar:** Casual. Sandwich menu daily 11:30 a.m.–1 a.m. Bar till 3 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–midnight, Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7 a.m.–10:45 a.m., Sat. from 8 a.m. L Mon.–Sat. noon–2:45. Br Sun. 10 a.m.–2:30. Tea Mon.–Sat. 3:45–6, Sun. from 4. Supper: Mon.–Sat. 6–midnight, Sun. to 11. **(E)** **Trader Vic's:** Casual. Light menu Mon.–Sat. 5–1 a.m., Sun. 4–midnight. **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic/contemporary regional Mexican. Spcls: open grill, sweetwater prawns in garlic, pozole, guacamole to order, pomegranate margaritas, menudo, moles. Res. nec. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

RUMPELMAYER'S—50 Central Park South in the St. Moritz Hotel (755-5800). Casual. American. Spcls: old-fashioned soda fountain with sundaes, sandwiches, and salads. B daily 7 a.m.–11 a.m. L daily 11 a.m.–5. D daily 5–midnight. Pre-theater D 5:30–10:30. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. Tea Mon.–Fri. 3–5. D daily 4:30–11:30. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

SAN DOMENICO—240 Central Park South. (265-5959) Formal. Italian. Spcls: shrimp and beans with Tuscan olive oil, uovo in raviolo, muscovy duck with black olives, saddle of venison with juniper berries and grilled polenta. Res. nec. L Mon.–Fri. 11:45 a.m.–2:30. D Mon.–Sat. 5:45–11, Sun. 4–10. Pre-theater D 5:30–7. Private parties for 40. **(E)** **AE, CB, DC, MC, V.**

SANDRO'S—420 E. 59th St. (355-5150). Casual. Italian. Spcls: milk fed baby lamb roasted with fresh vegetables and garlic, roast suckling pig, tripe cooked with fresh vegetables, spaghetti alle vongole veraci. Res. sug. D Mon.–Sat. 5:30–11, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

SERENDIPITY 3—225 East 60th St.(838-3531). Casual. American. Spcls: spiced chicken flambe, foot-long hot dogs with Texas chili, frozen hot chocolate. Res. sug. L and D Mon.–Thu. 11:30 a.m.–12:30 a.m., Fri. till 1 a.m., Sat. till 2 a.m., Sun. till midnight. Private parties for 20–75. **(I)** **AE, CB, DC, MC, TM, V.**

TRE SCALINI—230 E. 58th St. (688-6888). Jacket required. Northern Italian. Spcls: pasta al mistero, chicken à la Sophia Loren, spiedino alla romana. Res. nec. L daily noon–3. D daily 5–midnight. Pre-theater D daily 5–7. Post-theater D daily 10–midnight. **(M-E)** **AE, CB, DC, MC, V.**

WOLF'S—101 W. 57th St. (586-1110). Casual. American-deli. Spcls: pastrami Ruben, overstuffed corn beef sandwich, cheese blintzes. B daily 6:30 a.m.–11 a.m. L and D daily 11 a.m.–1 a.m. **(I)** **AE.**

YELLOWFINGER'S—200 E. 60th St. (751-8615). Casual. Californian/Italian bistro. Spcls: fa'vecchia, pizza, hamburgers, grilled chicken salad with pine nuts, grilled specialties. No res. Open Mon.–Sat. noon–1 a.m., Sun. to midnight. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

CAFE CROCODILE—354 E. 74th St. (249-6619). Casual. Mediterranean bistro. Spcls: carré d'agneau Méditerranée, fish couscous, seared tuna with ginger and leeks. Res. nec. D only Mon.–Sat. 5:30–11. Prix fixe menu. Private parties for 16–24. Closed Sat.–Sun. through August. **(M)** **AE.**

CAFE EQUENSE—1291 Madison Ave., bet. 91st–92nd Sts. (860-2300). Casual. Italian. Spcls: lobster ravioli, broiled veal chop with shitakii mushrooms, homemade foccacia, Equense neapolean. Res. sug. L Mon.–Sat. 11:30 a.m.–3:30. Br Sun. 11:30 a.m.–3:30. D Mon.–Sat. 5–11, Sun. 10. **(M)** **AE, MC, V.**

CAFE PIERRE—The Pierre, 2 E. 61st St. (940-8185). Formal. French. Spcls: filet of lamb with basil potato puree and garlic chips, fricassee of wild mushrooms and asparagus with ricotta gnocchi and sage, sauteed foie gras with cracked black pepper and sauterne, crisp red snapper served in artichoke olive broth. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

CALCUTTA—1708 Second Ave., bet. 88th–89th Sts. (996-8037). Casual. Indian. Spcls tandoori items, lamb vindaloo, vegetarian thali. Res. sug. L Mon.–Sat. noon–3. Sun. buffet noon–3. D daily 5–11. Also **324 E. 6th St.** (982-8127). **(M)** **AE, CB, DC, MC, TM, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Dress opt. Buffet Br Sun. noon–3. D Tue.–Sat. 6–11. **Carlyle Restaurant:** Formal. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–3. Br Sun.

noon–3. D daily 6–11. **(M-E). Bemelmans Bar:** Cocktails daily noon–1 a.m. **Gallery:** Tea daily 3–5:30. **AE, CB, DC, MC, V.**

ELAINE'S—1703 Second Ave., bet. 88th and 89th Sts. (534-8103). Casual. Italian. Spcls: veal chop, cappellini romano, Norwegian salmon. Res. sug. D daily 5:30–2 a.m. Pianist Tue.–Sat. from 11. Private parties. **(M)** **AE, MC, V.**

FOUR WINDS—135 E. 62nd St. (486-1664). Casual. Japanese. Spcls: salmon trio, Four Winds scallops sauteed in lemon butter, fillet mignon glazed with orange teriyaki sauce, sushi, sashimi, tempura. Res. sug. L daily noon–3. D daily 6–10:45. Private parties 16–20. **(M)** **AE, MC, V.**

JOHN CLANCY'S EAST—206 E. 63rd St. (752-6666). Dress opt. American/seafood. Spcls: Dover sole, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M–E)** **AE, CB, DC, MC, TM, V.**

LA PETITE FERME—973 Lexington Ave., at 70th St. (249-3272). Dress opt. French. Spcls: moules vinaigrette, poached salmon with sauce chezillot. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rõti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REGENCE—37 E. 64th St., in the Plaza Athenée (734-9100). Jacket and tie required. French. Spcls: salad of salmon with fresh goat cheese and crisp potatoes, grilled red snapper with soybean butter sauce and scallions, Maine lobster sauteed with cabernet and port wine sauce with wild mushrooms and angle hair pasta. Res. nec. B daily 7 a.m.–11 a.m. L daily noon–2:30. D daily 6–10:30. **(E)** **AE, CB, DC, MC, V.**

LUSARDIS—1494 Second Ave., bet. 77th–78th Sts. (249-2020). Casual. Northern Italian. Spcls: tortolloni with four cheeses, veal martini, pesce spada romagnola. Res. nec. L Mon.–Fri. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, V.**

MARK'S—25 E. 77th St., in the Mark Hotel (879-1864). Casual. French/Californian. Spcls: barbecued striped bass with wild-mushroom packets, risotto cakes with lobster remoulade, roast rack of lamb with potato and wild-mushroom Napoleon. Res. sug. B daily 6:30 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–2:30. Br Sun. 11:30 a.m.–2:30. Afternoon tea daily 2:30–5:30. D daily 6:30 –10:30. Banquets for 25–175. **(E)** **AE, CB, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Jacket and tie required. French. Spcls: darne de saumon poelee, endives et fevettes meuniere, cote de veau aux juices parfait a la citronelle au coulis de fruits rouges. Res. sug. D Tue.–Sat. 6–2 a.m. Dancing Tue.– Sat. Private parties for 10–400. Closed Sun. and Mon. **(E)** **AE, DC, TM.**

MIMOSA—1354 First Ave., bet. 72nd–73rd Sts. (988-0002). Casual. Mediterranean. Spcls: baked eggplant with parmesan bruschetta, herb crusted salmon with tarama, paella, grilled veal chop with roasted garlic potato puree. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight, Sun. 5–10. **(M)** **AE, DC, MC, V.**

MULHOLLAND DRIVE CAFE—1059 Third Ave., at 63rd St. (319-7740). Casual. American-Italian. Spcls: chicken pot-pie, sauteed crab cakes, chicken piccata. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–4. D Mon.–Thu. 5–midnight, Fri.–Sat. to 1 a.m., Sun. 4–11. **(M)** **AE, DC, MC, V.**

PARK AVENUE CAFE—63rd St. at Park Ave. (644-1900). Casual. American. Spcls: spit-roasted leg of lamb and lamb chops with tomato couscous, grilled swordfish chop with herbs and lemon. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. Br Sun. 11 a.m.–2. D Mon.–Sat. 5:30–10:45, Sun. 4:30–9:30. Private parties for 30–80. **(E)** **AE, DC, MC, V.**

PARMA—1404 Third Ave., at 80th St. (535-3520). Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5–12. **(M)** **AE.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat. from noon. Parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (439-4835). Casual. Continental. Spcls: flamed lobster bisque, sweetbreads with essence of white truffles and Armagnac, roasted pheasant marinated in reisling, pears and juniper berries, traditional Viennese pastries. Res. sug. B daily 7 a.m.–10 a.m. Br Sun. noon–3. L daily noon–2:30. D daily 6–10. Private parties for 10–40. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St. (935-2888). Casual. American. Spcls: stolen Cajun rib steak, filet tips with summer vegetables in a peppered crust, seared tuna with ginger, lemon pepper chicken. Res. sug. L Mon.– Fri. noon–4:30. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

RUPPERT'S—1662 Third Ave., at 93rd St. (831-1900). Casual. Continental/American. Spcls: steamed mussels, grilled fresh tuna or chicken served warm over Caesar salad, roast prime rib, lasagna primavera. L Mon.–Fri. 11:30 a.m.–4. D Sun.–Thu. 5–12.30 a.m. Fri.–Sat. to 1 a.m. Bar till 2 a.m. Br Sat. 11:30 a.m.–4, Sun. from 11 a.m. **(I)** **AE, DC, MC, V.**

SEL & POIVRE—853 Lexington Ave., bet. 64th–65th Sts. (517-5780). Casual. French-American. Spcls: steak au poivre, roasted duck with brandied berries, Moroccan couscous (Fri.–Sat. only). Res. sug. L daily noon–5. Br Sun noon–4. D daily 5–11. **(M)** **AE, CB, DC, MC, V.**

SESUMI—222 E. 86th St. (879-1024). Casual. Japanese. Spcls: sushi, sashimi, shab shab, lobster and steak. Res. sug. L Mon.–Fri. noon–2:30. D daily 5:30–11. Private parties for 25. **(I)** **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Dress opt. American. Spcls: casserole of oysters and lobster in curry sauce with celery root and apple puree; grilled salmon marinated in charmoula with herbed orzo, bouillabaise broth and rouille; roast lamb with cipolini, braised artichokes and a crisp rissoto-spinach cake. Res. sug. L Tue.–Fri. noon–2:30. Br Sat.–Sun. 11:30 a.m.–2:30. D Mon.–Fri. 6–11, Sat. 5:30–11:30, Sun. 6–10. Private parties for 120. **(E)** **AE, CB, DC, MC, V.**

SISTINA—1555 Second Ave., bet. 80th–81st St. (861-7660). Casual. Northern Italian. Spcls: roasted snapper, sauteed rabbit, risotto primavera. Res. nec. D only Mon.–Sat. 5–midnight. Closed Sun. **(E)** **AE, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **The Stanhope Dining Room:** Jacket required. Continental-mediterranean. Spcls: soup of sea urchin and oyster, chilled poached Norwegian salmon with dill creme fraiche and lemon, grilled herb crusted monk fish. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. to 10 a.m. L Mon.–Fri. noon–2:30. Br Sat.–Sun. seatings at noon and 2. D daily 6–10:30. Dancing every Fri. 8–midnight. **(E) Gerard's:** Cocktails and light fare noon–1 a.m. daily. Pianist Tue.–Sat. 6–10. **Le Salon:** B daily 10:30 a.m.–noon. L daily noon–2. Tea daily 2–5:30. **AE, CB, DC, MC, V.**

VIA VIA—1294 Third Ave., at 74th St.(439 0130). Casual. N. Italian. Spcls: linguine neri con gemberi, finocchio con funghi, costoletta milanese. Res. sug. L Mon.–Fri. 11:30–4:30. D 4:30–12.30 a.m. daily. Br Sat.–Sun. noon–4. **(M)** **AE, CB, DC, MC, TM, V.**

Above 60th Street, West Side

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–3. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CAFE LUXEMBOURG—200 W. 70th St. (873-7411). Casual. American/French. Spcls: pan sauteed crabcakes with a lemongrass sauce and pea shoots, herb roasted chicken with new potatoes and spinach, saffron risotto with summer vegetables. Res. nec. D Mon.–Thu. 5:30–12:30 a.m., Fri.–Sat. to 1:30 a.m., Sun. from 6–12:30 a.m. Br Sun. 11 a.m.–3. **(M–E)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: grilled fresh fish, pasta, linguini fruitta de mare. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Prix fixe Br Sun. noon–4:30. D daily 4–midnight. Pre-theater D 5–7. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 W. 145th St. (234-2357). Casual. Soul/creole. Spcls: barbecued spare-ribs, braised oxtail, jambalaya, Louisiana gumbo. Res. sug. Gospel Br Sun. 11:30 a.m.–3. D Mon.–Thu. 4:30–11, Fri.—Sat. to midnight, Sun. 3–11. Jazz Tue.–Sat. **(M)** **AE, DC, MC, V.**

ISABELLA'S—359 Columbus Ave., at 77th St. (724-2100). Casual. Italian. Spcls: sundried tomato fettuccine with grilled duck, risotto with grilled shrimp, grilled salmon with spinach sauce. Res. sug. L Mon.–Fri. 11:30 a.m.–5:30, Sat. from 11 a.m. Br Sun. 11 a.m.–5:30. D Sun.–Thu. 5:30–12:30 a.m., Fri.–Sat. to 1 a.m. **(M)** **AE, MC, V.**

SCALETTA—50 W. 77th St. (769-9191). Casual. Northern Italian. Spcls: linguini with shitakii, asparagus, olive oil and garlic; grilled halibut on a bed of spinach, braised veal with homemade gnocchi. Res. sug. D daily 5–11. Private parties for 20–150. **(M)** **AE, CB, DC, MC, V.**

SYLVIA'S—328 Lenox Ave., bet. 126th–127th Sts. (996-0660). Casual. Soul Food. Spcls: barbecue spareribs; southern fried chicken with collard greens, peas and rice; beef short ribs. Res. sug. B Mon.–Fri. 7:30 a.m.–1. L Mon.–Sat. 11 a.m.–3. Br Sun. 1–7. D Mon.–Sat. 3–10:30. **(I)** **No credit cards.**

TAVERN ON THE GREEN—Central Park at 67th St. (873-3200). Casual. American. Spcls: grilled filet mignon with potato gratin, sauteed Louisiana shrimp with wild rice, classic Ceasar salad. Res. sug. L Mon.–Fri. noon–3:45. D Sun.–Thu. 5:30–11:30, Fri.–Sat. 5–midnight. Br Sat.–Sun. 10 a.m.–3:45. Private parties for 15–1500. **(E)** **AE, CB, DC, MC, V.**

THE TERRACE—400 W. 119th St. (666-9490). Formal. Classical French. Spcls: poached oysters in champagne with duxelles of mushrooms, medaillons of veal with morels and sweet onion mousse, strawberry dacquoise. Res. nec. L Tue.–Fri. noon–2:30. D Tue.–Sat. 6–10. Banquet facilities for 150. Harpist Tue.–Sat. Free valet parking. Closed Sun.–Mon. **(E)** **AE, DC, MC, V.**

BROOKLYN

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, frutti di mare fresca, homemade Italian cheesecake. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Jacket required. American. Spcls: sauteed foie gras with pumpkin seeds and pear, rack of lamb in a chestnut meal crust, salmon seared with ginger and cracked pepper, Valrhona Brooklyn Bridge with assorted ice creams and sorbets. Res. nec. L Mon.–Fri. noon–2:30. Br Sat. noon–2:30, Sun. 11:30–2:30. D nightly 6–11:30. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

QUEENS

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 11, Sat. 4–11. Complete D. Closed Sun. **(I).** **AE, DC, TM, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATER'S EDGE—44th Drive at the East River (718-482-0033). Jacket required. American/continental. Spcls: eggplant ravioli with fine herb salad and tomato-olive oil broth, grilled shrimp tostada with tomato corn salad, tandoori marinated roast salmon with vegetable pakora and lentil cake, roast free range baby chicken grilled cornbread and succotash. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11. Ent. Tue.—Sat. Private parties for 400. Free ferry service from Manhattan. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

OTHER EVENTS

COMPILED BY GIA KOURLAS

FESTIVALS—The Fifteenth Annual New York Renaissance Festival continues through 9/20 (weekends only and 9/7) at Sterling Forest in Tuxedo, NY. Features the "Royal Luncheon" (where visitors feast with the Queen) and "Joust on Horseback." $11-$13. **Renaissance Revelry in Bryant Park** is a celebration of the park's restoration on 8/5 from noon to 2:30. Free day of Renaissance Festival performers and events. From 40th to 42nd St., between Sixth and Seventh Aves. Details (914-351-5171). . . .**The Eighteenth Annual Harlem Week Festival** is 8/1-16. **Latin Jazz & Dance Street Fair** is 8/8 from 1 to 7. At 102nd St. between Park and Madison Aves. Features salsa, mambo, merengue and cha-cha. Free (219-4510). **The Family Celebration & Festival** is 8/8 from noon to 6. At Marcus Garvey Park, 122nd St. and Mt. Morris Ave. Live entertainment, exhibits, arts and crafts, and outdoor picnics. Free (864-5850). Call for details regarding other events (427-3315). . . .**CitiFest** presents **The Basta Music Festival** on 8/9 from noon to dusk. Features nearly a dozen musical acts and various speakers such as environmental scientist Margaret Halley. At the Outdoor Amphitheatre, 55 Water St. Free (663-1520). . . .**The Brooklyn Community Hispanic Organization** presents **The Fifth Avenue Brooklyn Summerfest** on 8/9 from 10 a.m.-6. Features over 200 exhibitors as well as a petting and feeding zoo and pony rides. Along Fifth Ave. from 44th to 55th Sts., Brooklyn. Free. . . .**The South Street Seaport Museum** presents **The Second Annual New York Ship and Boat Model Festival** on 8/8 and 8/9 from 1 to 5. Features model ship torpedo demonstrations and a childen's workshop. At Pier 16 between Fulton and South Sts. Free (669-9400).

EXHIBITS—The New York Botanical Garden, 200 St. and Southern Blvd. in the Bronx, presents **Green Treasures: Useful Plants of the Tropical Rain Forests,** an exhibition that recreates a Central American tropical rain forest. Continues through 10/25. **The Home Gardening Weekend** is 8/8 and 8/9 from 11 a.m.-4. NYBG curators and horticulturists will lead tours and answer questions. NYBG Hours: 10 a.m.-5. $2-$3 (220-8777). . . .**Take Action,** an exhibit of the the works of fifty artists designed specifically for delegates at the Democratic National Convention, continues at Westbeth Gallery until 9/8. At 55 Bethune St., Greenwich Village. Tue.-Sun., noon to 8. Free (989-4650). . . .**FDR: Commander in Chief,** a tribute to the former president featuring historical documents and displays, continues through 11/30 at the **Intrepid Sea-Air-Space Museum** on Pier 86 at 12th Ave. and 46th St. Hours: Wed. to Sun. 10 a.m.-5. $4-$7 (245-0072). . . .**Nikon House** hosts **Exposure: Fifteen Years of Outside Photography,** featuring sixty color photos from fifteen years of **Outside Magazine**. Through 9/5 from 9:30 a.m.-5:30, Tue.-Sat. Free (586-3907).

PERFORMANCES—Young Dancers in Repertory performs modern, ballet, and jazz pieces at Carroll Park, between Court and Smith Sts. on Carroll St., on 8/11 at 12:30. Free (718-232-3060). . . .**Stanley Eugene Tannen's Free Theatre Project** presents the actresses of Neil Simon's *Jake's Women* in a program of readings from their favorite writers on 8/7 from 1 to 2. At The Fifth Avenue Presbyterian Church, Fifth Ave. at 55th St. Free (247-0490). . . .**The Theater for the New City** presents **Christopher Columbus, or Business as Usual** on 8/8 and 8/9 at 2. The lively opera follows the dream-journey of a fourth grader traveling with Columbus through time. At 10th St. and First Ave. on 8/8. At Dream Park, 125th St. and Lexington Ave. on 8/9. Free (254-1109).

BENEFITS—The Martha Graham School of Contemporary Dance hosts **La Isla Bonita,** a cruise around Manahattan to benefit scholarships at the school, on 8/11 from 6:30 to 11:30. Dress with "a Spanish accent" and enjoy live entertainment, dinner and a "very open bar". At Pier 16, between Fulton and South Sts. $90, $150; reserve (838-5886). . . .**Cancer Care, Inc.** presents the premiere of Barry Primus's "Mistress", starring **Robert De Niro, Eli Wallach,** and others on 8/5 at the 57th Street Playhouse, 110 West 57th St. Meet the stars at the reception following the film at the Tribeca Grill, 375 Greenwich St. $25, $100, $200; reserve (221-3300, ext. 468).

LECTURES, DISCUSSIONS, AND READINGS—Brentano's Bookstores, 597 Fifth Ave, presents **Katie Kelly** reading from *A Year in Saigon* on 8/6 at 7. **Doug Coupland** reads from *Shampoo Planet* on 8/11 at 7. Free (826-2450). . . .**The Friends of Fort Tryon Park** presents **The Glory of Color in Medieval Painting,** a gallery talk by **Lisa Giersbach** at noon and 2. Part of the "Saturdays at the Cloisters" series. The Cloisters, Fort Tryon Park. Free with admission (923-3700, ext. 126). . . . .**The Shaw Project** presents **Shaw and His Peers Satirize Shakespeare,** a staged reading of one-acts and sketches by Shaw, on 8/11 at 7:30. At the Pearl Theatre, 125 West 22nd St. Free (569-0129). . . .**The Living Theatre,** 272 East Third St., presents **As We Were** by Arthur Adamov on 8/10 at 8. The staged reading is directed by Elena Jandova. Sug. donation $5 (979-0604).

TOURS

RADICAL WALKING TOUR—East Village II. 8/8 at 1: An offbeat tour led by radical historian Bruce Kayton. Meet at Second Ave. and 10th St. $6 (718-492-0069).

CITYWALKS—Tours with John Wilson. 8/8 at 1, **The West Village.** Meet at northwest corner of Seventh Ave. South and Christopher St. . . .8/9 at 1, **Lower East Side**. Meet at 2 Mott St. . . .Weekday walks through August: Tues. and Fri. at 10 a.m., Wed. at 6, **Greenwich Village.** Meet at the southeast corner of Fifth Ave. and 8th St. . . .Tues. at 3, **Chinatown and Little Italy.** Meet at 2 Mott St. . . .Thurs. at 10 a.m., **Historic New York: City Hall to the Battery.** Meet at Broadway and Murray St. . . .Thurs. at 3, **Lower East Side.** Meet at 2 Mott St. $12; reserve (989-2456).

MUNICIPAL ART SOCIETY—Two weekly tours for visitors to the city: **Multi-Cultural New York.** Tues. at 11 a.m., a walk through Foley Square, Chinatown, and Little Italy. $10. . . .**Early New York.** Thurs. at 11 a.m., a historic tour along Broadway from City Hall to Battery Park. $10 (439-1049 or 935-3960).

BIG ONION WALKING TOURS—8/8 at 9:30 a.m., **Ellis Island**. $15; students and seniors $12. . . .8/8 at 1, **Irish New York**. . . .8/9 at 1, **Civil War and Draft Riots**. . . .8/9 at 11 a.m., **Historic Harlem**. $9 adults, $7 students and seniors; reserve (439-1090).

NYC CULTURAL WALKING TOURS—With Alfred Pommer as your guide, take a look at the city's landmarks, architecture, history, and outdoor art. Sundays at 2 through 8/30, **Chelsea Walk.** Meet at East 23rd St. and Fifth Ave. nr. the Flatiron Building. $10 (979-2388).

LOWER EAST SIDE TENEMENT MUSEUM TOURS—8/9 at noon: **Streets Where We Lived.** A multi-ethnic walk focusing on past, present, and changes on the Lower East Side, in Chinatown, and Little Italy. $12; seniors and students $10 (431-0233).

TOURS WITH THE 92ND STREET Y—In town (must reserve ahead; 996-1100): 8/9 from 1 to 4, **Harlem: Cultural Capital.** $15.

URBAN EXPLORATIONS—8/8 from 1 to 4, **Galleries of SoHo**. . . .8/9 from noon to 3, **Chinatown**. $15; reserve (718-721-5254).

SIDEWALKS OF NEW YORK—517-0201 for information. Each tour, $10 weekends; $5 weekdays. Call for weekday tour schedule. 8/9, 23 at 2: **Chelsea Saints and Sinners;** meet at the Flatiron Building at 23rd St. and Broadway for a tour through the history, architecture, and characters of historic Chelsea. . . .8/9, 30 at 6; 8/15 at 2: A **Writer's Walk Through Greenwich Village;** meet at the Washington Sq. Arch to join New York poet and actor Tom Farrington on a literary—and dramatic—stroll. . . .8/8, 15, 22, 29 at 6: **Ghosts After Sunset;** meet at Washington Sq. Arch for a tour of the "haunted" Village, including the Mark Twain house and Gay St. . . .8/8, 16, 29 at 2; 8/15 at 6: **Famous Murder Sites;** meet in front of the Omni Park Central Hotel, Seventh Ave. at 56th St., to take in the locales of some of the city's past crimes. . . .8/8, 15, 22, 29 at 6: **Ye Olde Tavern Tour;** meet at the Washington Sq. Arch for some visits to old and/or historic Village watering holes; drinks and tips extra. . . .8/29 at 6; 8/8, 9, 16 at 2: **Beverly Hills East;** meet by the Waldorf-Astoria, Park Ave. and 50th St., to explore this blue-ribbon neighborhood. . . .8/16, 30 at 2: **Ghosts of the Great White Way;** meet in front of the Algonquin Hotel, 59 W. 44th St., for a theatrical tour. . . .8/9, 15, 22, 30 at 2: **All in the Family;** meet at Old St. Patrick's Cathedral, Prince and Mott Sts., for a look at Godfather-land. . . .8/8, 15, 22, 29: **The Lively and Mysterious East;** meet at the Church of the Immaculate Conception on 14th St. and First Ave. for a tour of the East Village. . . .8/9, 16, 30 at 2: **Historic Greenwich Village;** meet at Washington Sq. Arch to hear about folklore, architecture, and history. . . .8/8, 16, 23, 29 at 2: **Hollywood on the Hudson;** meet at the Washington Sq. Arch to explore the "back lot" of Greenwich Village. . . .8/9, 16, 23, 30: **Across the Brooklyn Bridge;** wear comfortable shoes for a walk from Chinatown to Brooklyn Heights starting at Broadway and Canal St. near the Citibank.

TROLLEY TOURS OF CENTRAL PARK—Hop aboard an air-conditioned trolley for the Central Park Conservancy's ten-mile journey through Central Park, **The Park & the City.** Through October, tours leave Mon.–Fri. at 10:30 a.m., 1, and 3. $12.50 adults; $10 senior citizens; $8 students; $6 children (360-2727).

OUTDOORS CLUB—Write for schedule of out-of-town hikes: P.O. Box 227, Lenox Hill Station, New York 10021. Also phone about bike trips: 228-3698. 8/9 at 1:30.: **Chelsea,** meet at 23rd St. and Sixth Ave. $2 (691-6058 eves. to 10 p.m.).

COMPILED BY KATE O'HARA

SPORTS

BASEBALL—Mets, Shea Stadium, 126th St. and Roosevelt Ave. (718-507-6387), Queens. $6.50-$15. 8/10 at 7:40; 8/12 at 1:40 vs. Pittsburgh. . . .Yankees, Yankee Stadium, 161st St. and River Ave. (293-6000), Bronx. $5.50-$14.50. 8/3-5 at 7:30 vs. Cleveland. 8/6 at 1; 8/7 at 7:30; 8/8, 9 at 1:30 vs. Boston.

LACROSSE—Under-19 World Lacrosse Championship. 7/31-8/8 at Hofstra University, Hempstead Long Island. $5-$15 (516-489-0614).

BIATHLON—Third Annual Bronx Museum Biathlon. 8/9 at 8:30 a.m., Grand Concourse. A multi-sport event consisting of two miles of running followed by twelve miles of biking, and a second two-mile run. Big Apple Triathlon Club (289-4113).

COMPILED BY KATE O'HARA

ACTIVITIES FOR CHILDREN

COMPILED BY EILEEN CLARKE

LINCOLN CENTER OUT-OF-DOORS—The Splendor of Mexico. See traditional Mexican dances in native costume with the Ballet Folklorico Tradicion Mestiza; for ages 5 and up. 8/5 at 10:30 a.m. . .**1492–1992: Earth, Sun, and Moon.** A mixture of Southern Italian and native American ritual songs and dances, featuring I Guillardi di Piazza and the Thunderbird American Indian Dancers. 8/5 at 5:30. . .**The Legend of Lady White Snake.** A colorfully costumed opera in which a white snake transforms itself into a beautiful woman; performed by the Qi Shu Fang Peking Opera Troupe of Shanghai. 8/9 at 3:30. . .**Jiving Lindy Hoppers.** A demonstration of dances from the 1940s and 50s. 8/11 at 10:30 a.m. Fountain Plaza, Lincoln Center, 65th St. and Broadway (875-5400). Free.

SIMON SHAHEEN—Enjoy Arabic music and dance with this oud and violin player. 8/7 at 12:30. Austin J. Tobin Plaza, off Church St., World Trade Center (432-0900). Free.

WIDE-AWAKE JAKE—A musical about a little boy who has trouble falling asleep, based on the book by Helen Young; for ages 2 and up. 8/7–10 at 1 and 3. Tada! Theater, 120 W. 28th St. (627-1732). $5; adults $7; reserve.

THE FISHERMAN'S WIFE—A musical version of the familiar tale, written by Bill Wheeler and Jan Callner; for ages 5–11. Sat. and Sun. at 1; through 8/30. Wings Theatre in the Archive, 154 Christopher St., lower level (627-2961). $5; reserve.

THE THREE CLOWNS—An original musical with jazz, tango, rock, and soft shoe in which five characters overcome life's problems on and off stage; for ages 5 and up. Presented by the Summer Family Musical Theater. Wed., Thurs., and Fri. at 11 a.m. and 1; Sat. at 11 a.m., 1, and 3; through 8/15. Church of St. Jean Baptiste, 167 E. 75th St. (754-6238). $6; adults $10; group rates available.

PUPPETWORKS-VILLAGE—Peter and the Wolf and **The Frog Prince.** Prokofiev's tale of a little boy who captures a vicious wolf with the help of his friends, and the story of a princess who owed three wishes to a frog are told with life-size marionettes; for ages 2 and up. 8/9 at 12:30. Charles Ludlam Theatre, 1 Sheridan Square at W. 4th and Barrow Sts. (718-965-3391). $6; weekday group rates available; reserve.

BRYANT PARK—*Renaissance Revelry*. See lords and ladies dancing, strolling musicians, jugglers, and singers, and of course, Robin Hood and the Sheriff of Nottingham. 8/5 from noon to 2. Free. . .**Juggling Workshop.** Learn the basics and then some with John Grimaldi; for ages 7 and up, adults welcome. Wed. from noon to 3; through August. 40–42nd Sts. bet. Fifth and Sixth Ave. (983-4142). Free.

BOOKS OF WONDER—Storytelling Sundays. For ages 3–7. Sun. at 11:30 a.m.; through August. 132 Seventh Ave., at 18th St. (989-3270). Free.

AMAZING WORLDS OF WEATHER—Learn about thunderstorms, blizzards, tornados, and typhoons in a light show with special sound effects, narrated by WNBC weatherman Al Roker; for ages 7 and up. Mon.–Fri. at 1:30, 2:30, and 3:30; Sat. and Sun. at 1, 2, 3, and 4. American Museum-Hayden Planetarium, 81st St. bet. Central Park West and Columbus Ave. (769-5920). $2.50; adults $5.

NEW YORK PUBLIC LIBRARY—Free programs. **Summer Reading Club.** Put your building on the New York Is Reading Country map for every book you read; for ages 5 and up. 8/6 and 13 at 2:30. Jefferson Market Branch, 425 Ave. of the Americas (243-4334). . .**The Boy Who Cried Wolf.** And other stories, presented by Mark McKillip of the Puppet Art Troupe; for ages 3–8. 8/7 at 2. New Amsterdam Branch, 9 Murray St. (732-8186). . .**Paperfolding Workshops.** For school-age children. Fri. at 2; through August. Epiphany Branch, 228 E. 23rd St. (679-2645). . .**Make a Bug Pop-Up Book.** A craft workshop with Doris Cordero; for ages 6–10. 8/11 at 2. Inwood Branch, 4790 Broadway (942-2445).

WISEACRE FARM—Life on the farm turns wild and zany when the audience participates and Ralph DiFiore directs; for ages 4–10. Sat. and Sun. at 1. 13th Street Theater, 50 W. 13th St. (675-6677). $4.

CENTRAL PARK ZOO—Birthday Party. Help celebrate the zoo's fourth birthday with sing-alongs to the sea lions during feeding, birthday cake, and games. 8/8 from 10:30 a.m. to 5:30. (861-6030). Under 3, free; 3–12, 50¢; adults $2.50.

FAIR—There'll be a petting and feeding zoo, pony rides, food, and entertainment at the **Brooklyn Summerfest**. 8/9 from 10 a.m. to 7. Rain date 8/16. Fifth Ave. from 44th–55th Sts., Sunset Park, Brooklyn (989-6077).

CELEBRATE BROOKLYN—International Kids Fest. Learn the basics of rhythm, harmony, melody, and improvisation in black music in America, and enjoy storytelling, clowns, mimes, face-painters, and balloon-makers. 8/9 from 2 to 5. Prospect Park Bandshell, enter at Prospect Park West and 9th St., Park Slope, Brookln (718-768-0699).

PIPS COMEDY CLUB—Comedy, magic, ventriloquism, and lots of audience participation; for ages 3–12. Sun. at 1:30 and 3:30. 2005 Emmons Ave., Sheepshead Bay, Brooklyn (718-646-9433). $6.50; reserve.

THE PUPPETWORKS, INC.—Cinderella. The comical stepsisters, fairy godmother, and ball patrons are featured with hand-carved wooden marionettes in elegant costumes of 18th-century France; for ages 3 and up. Sat. at 12:30; through 8/29. The Puppetworks Theatre, 338 Sixth Avenue, at 4th St., Park Slope, Brooklyn (718-965-6058). $4; adults $5; reserve.

CLYDE BEATTY-COLE BROS. CIRCUS—8/3–6 at 4:30 and 8; additional 11 a.m. performance on 8/5. Forest Park, Woodhaven Boulevard, Queens. Also 8/7 at 4:30 and 8; 8/8 and 9 at 1:30, 4:30, and 8. Shea Stadium, Parking Area "A."(718-441-0080). $6–$11.

QUEENS ZOO—Reopened after a four-year hiatus, this 11-acre zoo has wildlife such as the American bison, black bear, mountain lion, bobcat, Roosevelt elk, coyote, and California sea lion, and a domestic animal area where children can meet animals up close. 53-51 111th St., Flushing Meadows Park, Queens (861-6030). Hours: Mon.–Fri. 10 a.m.–5; weekends and holidays till 5:30; under 3, free; 3–12, .50; adults $2.50.

STATE PARK ACTIVITIES—Parent-Tot Nature Program. For parents and their children ages 3–4. 8/7 at 9:45 a.m. or 11 a.m. Clay Pit Ponds State Park Preserve, Nielsen Ave. off Sharrotts Road, Staten Island (718-967-1976). Free; reserve.

STATEN ISLAND'S SATURDAY FAIR—A day-long festival where children can make music, act out stories, sing, and face paint. Saturdays, weather permitting, from 10 a.m. to dusk. Victory Boulevard and Bay St., Staten Island (718-720-5378). Free.

CENTRAL PARK PROGRAMS—Storytelling. Len Cabral-will tell Trickster Tales from Africa; for ages 5 and up. 8/8 at 11 a.m.; series continues Saturdays through 9/27. Hans Christian Andersen statue, facing the Model Boat Pond, 72nd St. and Fifth Ave. entrance. (360-3456; weekends 800-834-3832). Free. . .**Sandbox Stories.** Listen to tales from around the world with professional storytellers John Colligan, Tim Norman, and Ron Sopyla; for ages 3 and up, accompanied by an adult. In Central Park's playgrounds through 8/14: Wed. at 10:30 a.m.; Sat. at 1 at W. 96th St.; Thurs. at 3:30; Sat. at 1 at W. 93rd St.; Thurs. at 3:30 at W. 86th St.; Thurs. at 10:30 a.m. at W. 81st St.; Thurs. at 2; Sat. at 2:30 at W. 67th St.; Tues. at 2 at E. 108th St.; Fri. at 10:30 a.m. at E. 96th St.; Tue. at 3:30 at E. 85th St.; Mon. at 10:30 a.m. at E. 77th St.; Mon. at 2 at E. 72nd St.; Mon. at 3:30 at Heckscher Playground near W. 72nd St. (360-2766). . .**Belvedere Castle: Gyotaku: Japanese Fish Printing.** Roll colored ink over fins, scales, and gills and frame your print as a gift; for ages 5–11. 8/9 at 1. 79th St., south of the Great Lawn. (772-0210). Free; reserve. . .**The Dairy: Twinkles and Sparks.** Make a sculpture from paper, springs, and electrical parts; for ages 5–11. Bring a 9-volt battery. 8/8 at 1:30. 65th St., mid-park (794-6565). Free; reserve.

CHILDREN'S MUSEUM OF MANHATTAN—Garbage-Go-Round. Learn about recycling techniques with Dr. Dirt, Steve Tomecek, and make recycled paper; for *ages 6 and up. 8/8 and 9 at 1, 2, and 3. Up to $2 for* workshops and performances. Exhibit: **Urban Tree House**—A replica of an urban eco-system with activities based on the theme "Reduce, Recycle, Reuse, and Rethink." Tisch Building, 212 W. 83rd St., bet. Broadway and Amsterdam Ave. (721-1234). Hours: Sat. and Sun. 10 a.m.–5; Mon.–Fri. 1–5; closed Tues.; Thurs. after 3 free to public-school students with *identification*; $4.

INTREPID SEA-AIR-SPACE MUSEUM—Seafest '92. Walk on the weatherdeck and captain's bridge of tugboats such as the 1887 Pinicook and the 400-ton Hackensack; for ages 4 and up; through 8/7. From 8/8–14, there'll be a parade of fire and police boats. Both events during museum hours, 10 a.m. to 5. . .The Intrepid, USS Growler, destroyer USS Edson, and the fastest plane in the world provide a unique platform for the study of technology and world events. Children can imagine themselves as pilots when they climb into a cockpit-orientation trainer or board one of the first 707 jet-liners, an El Al nose and cockpit section on display in Technologies Hall. Pier 86, 46th St. and Twelfth Ave. (245-0072). Under 6, free; 6–11, $4; adults $5. Hours: Daily 10 a.m.–5.

SOUTH STREET SEAPORT MUSEUM—NY Ship and Boat Model Festival. Make your own ship to sail in a mini-pool at the museum's annual festival; for ages 6–12; free. 8/8 and 9 at 2. Exhibit: **Something Fishy**—An underwater environment of painted murals, sculpted rocks, reefs, and fish. Follow the path that fish take from the sea to our dinner plates, and design your own sea monster. Children's Center, 165 John St.; tickets at Visitors' Center on Fulton St. or the Pier 16 Ticketbooth (669-9400). Hours: Daily 10 a.m.–6. $3; adults $6.

NEW YORK AQUARIUM—Baby Beluga Birthday Bash. Help celebrate the first birthday of Hudson and Casey, with games, prizes, button-making, and entertainment. 8/7–16. W. 8th Street and Surf Ave., Brooklyn (718-265-FISH). Hours: Daily 10 a.m.–4:45; summer weekends and holidays till 7; ages 2–12, $2; adults $5.75.

BOOKS

WHERE IS EVERYBODY? by Eve Merriam; illustrated by Diane de Groat. Preschool. Simon & Schuster, $4.95.

BIG BRAVE BROTHER BEN, by Kara May; illustrated by Gus Clarke. Preschool–Grade 1. Lothrop, Lee & Shepard Books, $14.

NUMBERS AT PLAY, by Charles Sullivan. Preschool–Grade 1. Rizzoli, $15.95.

POPCORN PARK ZOO, by Wendy Pfeffer; illustrated by J. Gerard Smith. Grades 2–6. Simon & Schuster, $14.95.

COMPILED BY BERNICE KANNER

NIGHTLIFE

DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

BIRDLAND—2745 Broadway, at 105th St. (749-2228). Restaurant with jazz. 8/5: Jeanie Bryson Quintet. 8/6: Lorenzo and Her Gentlemen. 8/7, 8: Carmell Jones Quintet featuring Jesse Davis, Don Bennett, Richard Brown and Leroy Williams. 8/9: Frank E. and His Trio. 8/10: Mark Elf Quartet. 8/11: Don Bennett Trio. Sets at 9, 10:30 and midnight. **AE, CB, DC, MC, V.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 8/9: Ray Brown Quartet featuring Ralph Moore, Benny Green, Jeff Hamilton with special guest Marlena Shaw. 8/11–16: Joao Bosco. Every Tue.–Sat. following the last set until 4 a.m.: "After Hours with Ted Curson and Friends." **AE, MC, V.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 8/5: David Wilcox; Iris DeMent. 8/11: Elliot Murphy; Scott Kempner. 8/13: DeDannan. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 8/8: Saxophonist Gary Bartz with Donald Brown on piano and Ira Coleman on bass. 8/9: Ray Drumond on bass with Chris Anderson on piano and Billy Higgins on drums. 8/10–15: Pianist Barry Harris with Billy Higgins on drums and Ray Drummond on bass. **AE, CB, DC, MC, V.**

THE CAJUN—129 Eighth Ave., at 16th St. (691-6174). New Orleans style restaurant featuring dixieland jazz. Through 8/9: Louie Armstrong Festival"Satchmo One Mo' Time". Every Wed.: The Original Traditional Jazz Band. Thu.: Stitch & Styles' Metropolitan Stompers. Fri.: Canal Street Dixieland Jazz and Blues Band. Sat.: The New Atlantic Jazz Band. Sun.: The Three Notes with Jon Seiger. Mon.: Don Reich Swing Quintet. Tue.: Stanley's Washboard Kings. Music Mon. 7–10, Tue.–Thu. from 8–11, Fri. 9–midnight, Sat. 8:30–midnight. **AE, CB, DC, MC, V.**

CBGB—315 Bowery (982-4052). Rock club. 8/5: Lovin' Kind. 8/6: BizBees. 8/7: 360's; 700 Miles; Spelvins. 8/8: 27 Varius. 8/10: Boo Ya Tribe; Sweet Lizard Illtet. **No credit cards.**

CONDON'S—117 E. 15th St. (254-0960). Cozy restaurant with outdoor garden. Every Wed.–Fri. from 5:30–8:30: Phoebe Legere. Through 8/9: Lee Konitz Quartet. 8/11–16: Winard Harper Quartet featuring Craig Handy. Sets at 9:30 and 11:30, with an extra set Fri.–Sat. at 1 a.m. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 8/7: Willie Kelly, Denis Igoe and Dominick Rooney. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 8/9: Anita O'Day. 8/11–16: The Ritz. Shows Sun.–Thu. at 8 and 10, Fri.–Sat. at 8, 10 and midnight. **AE, CB, DC, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. Jay D'Amico at the piano from 4–7. The Milton Sealey Trio with Yas Takeda and Bruce Cox, every Tue.–Sat. from 7:30–12:30 a.m. The Steve Bill Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. Pianist Yvonne Purcell alternates with the trios on Sat. and Sun. **AE, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). 8/5: Tony Martucci Quintet. 8/6: Lynne Arriale Trio. 8/7: Judy Barnett Quintet. 8/8: Michael Hashim Quartet. 8/9: Groovealaya. 8/10: Ann Hampton Callaway. 8/11: Bill Charlap Trio. **AE, CB, DC, MC, V.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz every Wed.– Sat. from 9:45. 8/5, 6: Pianist Carol Britto. 8/7, 8: Carol Britto with Gary Mazzaroppi on bass. **AE, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). 8/5: Oren Bloedow; Drunken Boat. 8/6: Brandon Ross's Side Show with Marcus Rojas and Gene Lake. 8/7: Nana Vasconcelos. 8/8: Jazz Passengers. 8/9: Charles Gayle Trio. 8/10: Bill Warfield's 5 Rented Horns featuring Paula Lockheart; William Hooker Quintet. 8/11: Some King of Festival. **AE, MC, V.**

LA CAVE ON FIRST—1125 First Ave., at 62nd St. (759-4011). Jazz club with a French-Soul food restaurant. 8/5: Tap dancer Jimmy Slyde. 8/6: Singer Kitt Moran and Trio. 8/7: Gordon Radford Trio followed the Latebird show with Jon Hammond and Barry Finnerty. 8/8: Adam Irizarry Trio followed by the Latebird show with Jon Hammond and Barry Finnerty. 8/9: Singer Amy Michelman and William Ash Trio. 8/10: Singer Keisha St. Joan and Trio. 8/11: Singer Tracy Aquara and Trio. Shows Sun.–Thu. at 9 and 11, Fri.–Sat. at 9, 10:30 and 11:45. **AE, V.**

LONE STAR ROADHOUSE—240 W. 52nd St. (245-2950). 8/5: Juke Joint Johnny and Boy Oh Boy. 8/7: Rhess Tyler; The Badlees; Decembers, The Sons. 8/8: New York Nights. 8/11: Marshall Tucker Band. **AE, CB, DC, MC, V.**

MANNY'S CAR WASH—1558 Third Ave., bet. 87th–88th Sts. (369-2583). Chicago style blues bar. 8/5: Magic Slim and the Teardrops. 8/6: Luther "Guitar Jr." Johnson. 8/7, 8: Bo Diddley Jr. and the Black Widow Band. 8/9: Blues Jam hosted by the Popa Chubby Blues Band plus special guests. 8/10: Ladies night featuring Z Groove. 8/11: Michael Hill's Blues Mob. Shows nightly from 9, except Sun. at 8:30. **AE.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 8/15, Tue.–Sat. at 9:15 and 11:15: Queen Esther Marrow performing the Golden Hits of Sarah Vaughan. Woody Allen holds forth most Mondays. **AE, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: The Bob Litwak Group with Warren Vache and Joel Helleny followed by Sonny Daniels Big Band. Thu.: Stan Rubin Band with singer David Belt. Fri.: Lou Anderson Band followed by Vince Giordano and the Nighthawks Big Band. Sat.: Singer Remo Capra followed by the Bob Cantwell Band. Sun.: Sol Yaged and his All-Stars followed by Sam Ulano and his Dixielanders. Mon.: Smith Street Society Band. Tue.: Vince Giordano and the Nighthawks Big Band. **AE, CB, DC, MC, V.**

THE RITZ—254 W. 54th St. (541-8900). 8/8: "Campaign For Musical Destruction" featuring Carcass, Cathedral and Brutal Truth. **No credit cards.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 8/5: Irie Irie. 8/6: The Soft Parade featuring Joe Russo. 8/7: Full House. 8/8, 11: Tramps Like Us - A Springsteen Tribute. 8/9: Steel Breeze featuring Tony Bruno. 8/10: Four Sticks - A Led Zeppelin Tribute. **AE, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Every Tue. and Wed. from 9:30–1:30 a.m.: Reggie Woods. Thu. from 9:30–1:30 a.m.: Sandi Blair. Fri. from 9:30–1:30 a.m.: Kenny Brawner. Sat. guest bands from 10–2 a.m. Sun. from 7–11: Sarah Cion. Mon. from 8:30–12:30: Hassan Hakim. **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 8/5: Sarah Dash. 8/6: Rebirth Brass Band. 8/7: Cidade Negra. 8/8: Guilherme Arantes. 8/10: Mambo Mondays at La Tropica Nightclub featuring Tito Rodriguez Jr. **AE, CB, DC, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Through 8/9: Julian Joseph Quartet featuring Jean Toussaint, Mark Mondesir, Alex "Danktone" Dankworth. 8/10: The music of Gil Evans played by the Monday Night Orchestra directed by Miles Evans. 8/11–16: Richard Davis and Friends. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. Every Sun. and Wed."Sweetwater's Goes Latin" with dancing to different Latin orchestras from 8. Mon.: Comedy Nite. **AE, DC, MC, V.**

TAVERN ON THE GREEN—Central Park at W. 67th St. (873-3200). **Chestnut Room:** American restaurant with jazz every Tue.–Sat. from 9–1 a.m. Through 8/8: Andy Laverne Trio with Steve LaSpina on bass and Danny Gottlieb on drums. 8/11–13, 15: Bob Dorough Trio with Roy Cumming on bass and Steve Berger on drums. Every Tue.–Sun. from 9–midnight, "Dancing Under the Stars" featuring dancers Clive and Suzanne Phillips in the lantern-festooned garden. **AE, CB, DC, MC, V.**

TIME CAFE—380 Lafayette St., at Great Jones St. (533-7000). **Downstairs:** Every Wed., The Mingus Big Band. Sets at 9 and 11. **No credit cards.**

TRAMPS—45 W. 21st St. (727-7788). 8/7, 8: Son Seals. 8/12: Terrance Simien and the Mallet Playboys. **AE, MC, V.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). 8/5, 12 at 9: *El Barrio '92*, a new musical comedy revue with co-hosts Angel Salazar and Daphne Rubin-Vega featuring J.J. Ramirez, Kenya Bennett, Andres Fernandez, Santi Suaviro and others. 8/10 at 9:30 and 11:30: "Salsa Meets Jazz" with Tito Puente and his orchestra, Yolanda Duke and guest soloist David 'Fathead' Newman. **Terrace:** 8/5–8: The Dave Kikoski Trio. Every Mon., Raphael D'Lugoff Trio. Tue., Daphne Hellman and Hellman's Angels. Sat.–Sun. from 6–10: Singer Lodi Carr. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 8/9: David Murray Quartet featuring John Hicks. 8/10: The Vanguard Jazz Orchestra. 8/11–16: Bill Frisell Band with Don Byron, Billy Drewes, Curtis Fowlkes, Kermit Driscoll and Joey Baron. **No credit cards.**

VISIONES—125 Macdougal St. (673-5576). 8/5, 6: Andy McCloud and the Gentlemen of Jazz. 8/7, 8: Craig Handy Quartet featuring Ralph Peterson. 8/10: Jam session with Eddie Henderson. 8/11–13: The Tom Harold Quintet. Shows at 9 and 11, with late shows Fri. and Sat. at 1 a.m. **AE, MC.**

WETLANDS—161 Hudson St. (966-5244). Environmentally-oriented music club. 8/9: Last Tribe; Whole Earth Mamas. 8/10: Frankie Jackson's Soul Kitchen. 8/11: Solar Circus. **AE, MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music Mon.–Sat. from 8. Through 8/8: Pianist Sumi Toonoko and Paul West on bass. 8/9: Teri Thornton Duo. 8/10–15: Guitarist Gene Bertoncini with Michael Moore on bass and Roger Kellaway on piano. **AE, MC, V.**

COMEDY/MAGIC

BOSTON COMEDY CLUB—82 W. 3rd St., bet. Thompson and Sullivan Sts. (477-1000). Boston's best comedians perform nightly. Through 8/8: Brian Haley, Craig Anton and Keith Robinson. Shows Sun.–Thu. at 9:30, Fri.–Sat. at 8, 10 and midnight. **AE, MC, V.**

CAROLINE'S COMEDY CLUB—1626 Broadway, bet. 49th–50th Sts. (757-4100). A new location for the club with an exciting modern room. 8/6–9, Thu. and Sun. at 8, Fri.–Sat. at 8 and 10:30: Robert Wuhl. 8/11–16, Tue.–Thu. and Sun. at 8, Fri.–Sat. at 8 and 10:30: Jake Johannsen. **AE, CB, DC, MC, V.**

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week. Featuring favorites from "The Tonight Show," "Late Night with David Letterman," and "The Arsenio Hall Show." Shows Sun.–Thu. at 9, Fri. at 8:30 and 11, Sat. at 8, 10:15, and 12:30 a.m. **AE.**

COMEDY CELLAR—117 MacDougal St. (254-3630). Shows Sun.–Thu. at 9, Fri.–Sat. at 8, 10 and midnight. *The Chix Show* written and produced by Jacklyn Guzda featuring Viginia Woo and Jacklyn Guzda, Fri.–Sat. at 7. **AE.**

COMIC STRIP—1568 Second Ave., bet. 81st–82nd St. (861-9386). Showcase for stand-up comics. Sun.–Thu. the fun starts at 9, Fri. at 9 and 11, Sat. at 8:30 and 10:30. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 8/9: Darrell Hammond, John Rizzo, Rick Scottie, Johnny Lampert, Mike Eagan, Al Romero, Danny Curtis and Scott Bruce. 8/10–16: Johnny Lampert, Bill Rutkoski, Matt Burke, Al Romero, Darrell Hammond, Danny Curtis and Scott Bruce. Sun.–Thu. at 8:45, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mark Cohen, Joe Mulligan, Mike King and Jerry Diner, Sun.–Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater-restaurant featuring magic and comedy. 8/5: Comedy-magicians Jamy Ian Swiss and Imam. 8/6: Magician Eric DeCamps and comedy-magician Imam with pianist Rich Sanders. 8/7, 8: Magician Rocco, comedienne Leslie Duncan, guitarist Guy Davis, with pianist Rich Sanders. 8/11: Comedy-magicians Imam and Mark Mitton. Shows Tue.–Thu. at 9, Fri.– Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 8/9: Marty Rackham, Susie Essman, Joey Vega and Jack Simmons. 8/11–16: Brett Butler, Dennis Regan, Ralph Harris, and Frank Santorelli. Sun.–Thu. at 9, Fri. at 9 and 11:30, Sat. at 8, 10 and 12:30 a.m. **AE, MC, V.**

DANCING

ADELAIDES SOHO SUPPER CLUB—492 Broome St. (966-3371). Intimate supper club atmosphere featuring live swing music every Wed.–Sun. from 9, and old fashioned Italian food. **AE.**

BARBETTA—321 W. 46th St. (246-9171). Dining and dancing in this elegant landmark room to Hungarian and Russian gypsy music plus Viennese waltzes played by Boris and Yvgeny, every Thu.–Sat. from 8. **AE, CB, DC, MC, V.**

BARRYMORE'S HIDEAWAY—32 W. 37th St. (947-8940). Dining and cheek-to-cheek dancing to the Mike Cossi trio, Mon.–Thu. 7:30–midnight, Fri.–Sat. till 2 a.m. **AE, CB, DC, MC, V.**

COUNTRY CLUB—210 E. 86th St. (879-8400). Elegant, romantic 1940's style supper club featuring dancing to Gerard Carelli and the Country Club Swing Orchestra, Tue.–Sat. from 7:30. **AE, DC, MC, V.**

CAFE SOCIETY—915 Broadway at 21st St. (529-8282) Dine and dance every Mon.–Tue. from 8–midnight to Stan Bronstein and the Swing Fever Orchestra. Wed.: Jazz and blues. Thu. 9–11: "Cafe La Cage" featuring celebrity impersonators. Fri.–Sat. live D.J. at 11. **AE, DC, MC, V.**

THE CHINA CLUB—2130 Broadway, bet. 74th–75th Sts. (877-1166). Rock and roll dance club. 8/5: Vicki Keats All-Star Jam. 8/6 at 9:30: On Line; Major Domo at 10:30. 8/7 at 10:30: Back of the Bus. 8/11 at 9:30: 27 Heavens; World Dive at 10:30. **No credit cards.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Belle Epoque restaurant with dancing to the Maxim's 5-Piece Band every Mon.–Wed. from 8, Fri.–Sat. from 9. **L'Omnibus:** Through 9/30: Singer-pianist Mark Nadler with the *Best of Broadway*, Tue.–Thu. from 9–midnight, Fri.–Sat. midnight to 2 a.m. **AE, CB, DC, MC, V.**

ROMA DI NOTTE—137 E. 55th St. (832-1128). Italian restaurant with romantic dining caves featuring the Quartetto Romano with singer Rolando, Mon.–Thu. from 7:30–1 a.m., Fri.–Sat. from 8–1 a.m. **AE, CB, DC.**

ROSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu. and Sun. from 2:30–11. **AE, V.**

THE SUPPER CLUB—240 W. 47th St. (921-1940). Romantic elegant 40's style club with dining and dancing to the Dayton Selby Trio from 8–10:15, alternating with Rick Bartlett and the Barry Levitt Orchestra, every Tue.–Sat. from from 9–1 a.m. **The Blue Room:** Through 9/3, Tue.–Thu. from 9–10:30: Ann Hampton Callaway with pianist Charles DeForest. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Every Fri.–Sat. at 6:30, and Sun. at 3: Jazz-singer Blossom Dearie. Through 8/13, Tue.–Thu. at 9, Fri.–Sat. at 9 and 11: *The Elegance of Duke Ellington* starring "All Four Fun". **AE, MC, V.**

DANNY'S—346 W. 46th St. (265-8133). **Piano Bar:** Wed.–Sat. pianist Danny Apolinar. **AE, DC, MC, V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 8/5: Baus & Troche with *Candid Tandems*, characterizations. 8/6: Ed Murray and Friends; Richard Wall presents *Femme Fatales*. 8/7: Irene Jaeger; Fred Lind and Band. 8/8: After Hours Comedy Troupe; *Two Men and a Chick from Jersey*, sketch comedy. 8/9: Ray Santos from "Miss Saigon". 8/10, 11: Evelyn Beeber, Debbie Kane and Penny Luedike. **No credit cards.**

DUPLEX—61 Christopher St. (255-5438). Cabaret piano bar. 8/5: Heavily Medicated Faerie Tales, comedy. 8/6: Donna Gentry; *Lucky Seven*, musical revue. 8/7: Gene Forman. 8/8: Jason Jerrers; Monica Williams. 8/11: The New School Revue. **No credit cards.**

EIGHTY EIGHT'S—228 W. 10th St. (924-0088). 8/5: Tracey Venner. 8/6: Bonnie Simmons; Kryste Andrews. 8/7: Phillip Officer; Miss Coco. 8/8: Teri Lynn Paul; Kate Lyn Hopkins. 8/9: Tom Bogdan; *Picking Up the Pieces*, Skip Kennon revue. 8/10: Andrew Lippa; Michael McQuary. 8/11: Satin Dolls; Larry Ellis. **No credit cards.**

55 GROVE STREET—55 Grove St. (366-5438). 8/6: Bourbon St. Naughties '92, musical comedy. 8/7: The MGM Society, musical comedy characterizations. 8/8: Change of A Dress, improvisational comedy; Miss Coco, musical comedy persona. 8/10: *Starting Here, Starting Now*, musical revue. **No credit cards.**

JUDYS—49 W. 44th St. (764-8930). Restaurant-cabaret. 8/5 at 9: Celeste Simone with *The World's My Stage*. 8/10 from 9–1 a.m.: Laser Karaoke. **Piano Bar:** Tue.: David Lahm. Wed.–Thu.: Jerry Scott. Fri.: Wendy Domarecki. Music from 8–1 a.m. **AE, MC, V.**

NEW YORK, NEW YORK ... THE SUPPERCLUB—131 E. 54th St. (752-6969). The latest 1940's style supperclub with dancing to Allan Harris and his Trio every Mon.– Sat. from 10–2 a.m. **AE, MC, V.**

THE RAINBOW ROOM—65th Floor, GE Building, 30 Rockefeller Plaza. (632-5000). Dine and dance to the Rainbow Room Dance Band alternating with Mauricio Smith and Friends, Tue.–Thu. 7:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. 5–midnight. **Rainbow & Stars:** Elegant cabaret room with a spectacular view. Through 8/29 at 9 and 11:15: *Say It With Music... The Irving Berlin Revue*, starring Kaye Ballard, Liz Callaway, Joe Cocuzzo, Jason Graae, Jay Leonhart, Ron Raines and Fred Wells. **AE.**

RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). **Cabaret:** Clubby room with *Uptown Swing* featuring Karen Mason with Brian Lasser, 8/5 at 7. **AE, CB, DC, MC, V.**

STEVE McGRAW'S—158 W. 72nd St. (595-7400) Cabaret theatre supper club. *Forever Plaid*, Tue.–Fri. at 8, Sat. 7:30 and 10:30, Sun. 3 and 7:30. 8/5 at 10:30: Sharon Douglas. 8/6, 7 at 11: *White Lies*, musical revue. 8/9 at 10: Linda Miles and Kevin Oldham. 8/10 at 8: *Early Broadway Nights*, musical revue. **AE, DC, MC, V.**

TATOU—151 E. 50th St. (753-1144). 8/11: An Evening with Ellen Greene. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room:** Through 8/8, Tue.–Thu. at 9:30, Fri.–Sat. at 9:30 and 11:30: KT Sullivan. **AE, CB, DC, MC, V.**

BEEKMAN TOWER—3 Mitchell Place, at 49th St. and First Ave. (355-7300). **Top of the Tower:** Piano lounge with spectacular panoramic views of Manhattan. Singer-pianist Robert Mosci plays every Tue.–Thu. from 9–1 a.m., Fri.–Sat. from 9–2 a.m. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Bemelmans Bar:** Through 9/4, Mon.–Fri. 9:30–12:30 a.m.: Singer-pianist-songwriter Kurt Wieting. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St. (421-0900). **The Drake Bar:** Singer-songwriter-pianist Jimmy Roberts plays Porter and Gershwin songs plus favorite Broadway show tunes every Tue.– Sat. from 8–midnight. **AE, CB, DC, MC, V.**

HALCYON—151 W. 54th St., in the Rihga Royal Hotel (468-8888). **Lounge:** Singer-pianist Cathy Herndon plays every Tue.–Sat. from 8:30–12:30 a.m. **AE, CB, DC, MC, V.**

INTER-CONTINENTAL—111 E. 48th St. (421-0836). **The Terrace:** Pianist Marty Berns plays Mon.–Fri. 5:30–11:30 a.m., Tom Nelson plays Sat. and Sun. **AE, CB, DC, MC, V.**

NEW YORK HILTON—53rd St. and Sixth Ave. (261-5853). **Jerry Kravat's Club 53:** Through 8/29: Singer Peggy Lee appears every Tue.–Thu. at 8:45, Fri.–Sat. at 8:45 and 10:45. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—119 W. 56th St. (245-5000). **Le Bar Montparnasse:** Every Fri.–Sat. from 9–1 a.m.: Jazz-singer Daryl Sherman. **AE, CB, DC, MC, V.**

PIERRE—2 E. 61st St. (940-8185). **Cafe Pierre:** Pianist-singer Kathleen Landis returns for her seventh consecutive season, Tue.–Sat. from 8–1 a.m. **AE, CB, DC, MC, V.**

U N PLAZA–PARK HYATT—1 United Nations Plaza, at 44th St. (355-3400). **Ambassador Lounge:** Pianist Jeffrey Dawson plays Sun.–Thu. 5:30–12:30 a.m., pianist Andy Wasserman plays Fri.–Sat. 5–9 and Richard Atkins takes over from 9–1 a.m. **AE, CB, DC, MC, V.**

PIANO ROOMS

THE ASSEMBLY—16 W. 51st St. (581-3580). Steak and fish restaurant with pianist Wesley Revyes performing in the lounge, Mon. and Tue. from 5:30–9:30, pianist April plays Wed. and Christopher Gillespie takes over on Thu. and Fri. **AE, CB, DC, MC, V.**

BRUNO—240 E. 58th St. (688-4190). Northern Italian art-deco restaurant with singer-pianist Danny Nye every Tue.–Fri. from 9–1 a.m., Sat. 9:30–2 a.m. **AE, MC, V.**

CAFE 44—315 W. 44th St. (581-3080). 1930's art deco style continental restarant. Every Wed.–Sun. from 6–8: Harpist Saori with Kikuki on violin, followed by singer-pianist Priscilla Hood, Wed.–Sat from 8–midnight. Mon.–Tue. from 6–11, singer-pianist Bob Shephard. **AE, MC, V.**

GIAN MARINO ON THE PARK—150 Central Park South (956-6204). Pianist-composer Irving Fields, every Tue.–Sat. from 8–midnight. **AE, DC, MC, V**

STELLA DEL MARE—346 Lexington Ave. bet. 39th–40th Sts. (687-4425) Mon., Tue. and Thu.: Diana Rogers. Wed.: Clint Hayes. Fri: Alex Johnson. Music from 6–11. **AE, CB, DC, MC, V.**

TATIANA—26 Wooster St., at Grand St.(226-6644). Mediterranean restaurant with Cynthia Crane performing *The Secret Life of a W.A.S.P.*, accompanied by pianist Wes McAfee on Wed. and Thu. from 7–11, and Pete Malinverni on Fri. **AE, DC, MC, V.**

RADIO HIGHLIGHTS

COMPILED BY STEPHEN DUBNER

WFUV— 90.7 FM
WNCN—104.3 FM
WNYC— 93.9 FM
WQXR— 96.3 FM;
1560 AM

Wed., Aug. 5

2:00/WNCN—F. Benda: Cto. for Flute in a; **Mendelssohn:** String Sym. No. 1 in C.

WQXR—Mozart: Sym. No. 27 in G.

3:00/WNCN—Mozart: *Eine Kleine Nachtmusik;* **Naumann:** *Amphion,* Ov.

WQXR—Respighi: *Pines of Rome.*

4:00/WNCN—Dvorák: Slavonic Dance in C; **J.C. Bach:** Ov. No. 3 in D.

WQXR—Beethoven: *Léonore Overture,* No. 3.

5:00/WNCN—Suk: *Burleska;* **Vivaldi:** Trio for Violin, Lute, and Continuo in C.

WQXR—Dvorák: Romance for Violin and Orch. in f.

6:00/WNCN—Dvorák: Waltz No. 3 in E; **Beethoven:** Rondo No. 1.

7:00/WNCN—Debussy: *Prelude to the Afternoon of a Faun;* **Roman:** Cto. Grosso for Oboe in B-Flat.

WQXR—Rachmaninoff: Cto. for Piano No. 2 in c.

8:00/WNCN—"The Caramoor Festival Concerts."

WNYC—Poulenc: *Les Soirées de Nazelles.*

WQXR—Vivaldi: Cto. for Cello in D; **Tchaikovsky:** "Variations on a Rococo Theme" for Cello and Orch.

9:00/WNCN—Mozart: Cto. for Piano No. 21 in C.

WQXR—"Young Artists Showcase." **Paganini:** *La Campanella;* **Bozza:** *Bucolique.*

Thu., Aug. 6

2:00/WNCN—Mozart: Serenade No. 12 for Winds in c; **Bach:** Cto. for Four Harpsichords in a.

WQXR—Mozart: Cto. for Flute No. 1 in G.

3:00/WNCN—Ravel: *Le Tombeau de Couperin;* **Vivaldi:** Cto. for Oboe in C.

WQXR—Strauss: *Parergon zur Symphonia Domestica,* for Piano Left Hand and Orch.

4:00/WNCN—Puccini: *Le Villi,* "Witches' Dance"; **Wolf:** Serenade in G.

WQXR—Dvorák: Scherzo Capriccioso.

5:00/WNCN—J. Benda: Cto. for Violin in G; **Haydn:** Divertimento No. 7 in C; **Schmelzer:** Sonata No. 1.

WQXR—Boccherini: Sym. in B-Flat.

6:00/WNCN—Vivaldi: Cto. for Strings in a; **Chopin:** Mazurka in F-Sharp.

7:00/WNCN—Weber: Concertino for Clarinet in E-Flat; **Schubert:** Rondo for Violin in A.

WQXR—Chopin: Barcarolle; Berceuse; "Grand Fantasy on Polish Airs." Soloists: Perahia, Pollini, Dichter.

8:00/WNCN—Mozart: Cto. for Two Pianos in E-Flat; **Britten:** *Simple Symphony.*

WQXR—Bruch: Cto. for Violin No. 1 in g; **Roussel:** Sym. No. 4 in A.

9:00/WNCN—Hanson: Sym. No. 2, "Romantic."

Fri., Aug. 7

2:00/WNCN—Krommer: Cto. for Two Clarinets in E-Flat; **Holst:** Suite No. 2 in F.

WQXR—Stravinsky: *Firebird Suite.*

3:00/WNCN—Tchaikovsky: *Nutcracker,* Divertissement; **Vivaldi:** Cto. for Violin in g.

WQXR—Bach: Ov./Suite for Orch. No. 4 in D.

4:00/WNCN—Schubert: Ov. in D; **Altenburg:** Cto. for Seven Trumpets in C.

WQXR—Dvorák: *Husitská.*

5:00/WNCN—Vivaldi: Cto. for Recorder in C; **Halffter:** *Gypsy Dance.*

WQXR—Handel: Cto. Grosso No. 2 in F.

6:00/WNCN—Offenbach: *La Périchole,* Ov.; **C.P.E. Bach:** Sym. in F.

7:00/WNCN—Wagner: *Die Meistersinger,* Prelude to Act I; **Bach:** Cto. for Harpsichord No. 2 in E.

WQXR—Mendelssohn: Qt. for Strings No. 5 in E-Flat.

8:00/WNCN—Mozart: Cto. for Piano No. 11 in F; **Haydn:** String Qt. in D.

WQXR—Brahms: Hungarian Dances for Orch.

9:00/WNCN—Berlioz: *Harold in Italy.*

WQXR—Mascagni: *Cavalleria Rusticana,* Highlights. Soloists: R. Freni, Sirianni.

Sat., Aug. 8

10:00 a.m./WNCN—Haydn: Cto. for Oboe No. 1 in C; **Glinka:** *Ivan Susanin,* Dances.

WQXR—Gershwin: *Porgy and Bess;* **Martines:** Sinfonia in C.

11:00 a.m./WNCN—Vivaldi: Cto. for Guitar in D; **Bach:** Cto. for Violin and Panpipes in d.

WQXR—Haydn: Sym. No. 5 in A; **Paisiello:** Cto. for Mandolin in C.

NOON/WNCN—Haydn: String Qt. in F, "Serenade"; **Graupner:** Cto. for Recorder in F.

1:00/WNCN—Tchaikovsky: Sym. No. 2 in c, "Little Russian."

WQXR—"Saturday Afternoon Opera." **Puccini:** *Il Trittico.* Soloists: Tebaldi, De Los Angeles, Del Monaco, Gobbi, Merrill. Chorus and Orch. of the Maggio Musicale Fiorentino; conductors: Gardelli, Bellezza.

2:00/WNCN—Rubinstein: *Feramors,* Ballet Music; **C.P.E. Bach:** Cto. for Harpsichord and Fortepiano in E-Flat.

3:00/WNCN—Rossini: *The Thieving Magpie;* **Bach:** Trio Sonata No. 1 in E-Flat.

4:00/WNCN—Gershwin: *Rhapsody in Blue;* **Salieri:** Sym. in D, "Veneziana."

5:00/WNCN—Prokofiev: *Lieutenant Kijé Suite;* **Vivaldi:** Cto. for Bassoon in a.

6:00/WNCN—Haydn: Sym. No. 35 in B-Flat, "In Nomine Domine."

7:00/WNCN—Weber: *Der Freischütz,* Ov.; **Mozart:** Violin Sonata No. 24 in F.

8:00/WNCN—Vieuxtemps: Cto. for Violin No. 5 in a; **Haydn:** Sym. No. 70 in D.

9:00/WNCN—Beethoven: Cto. for Violin in D.

9:30/WQXR—The Cleveland Orchestra. **Beethoven:** Piano Cto. No. 4 in G; **Orff:** *Carmina Burana.* Conductor: Levi; soloists: Podis, Kotoski, Kuebler, Fu.

Sun., Aug. 9

10:00 a.m./WNCN—"Classic Guitar." **Paganini:** Guitar Qt. No. 3; **Lecce:** Cto. for Mandolin in G.

WNYC—Telemann: Horn Cto. in D; **Schobert:** Trio in B-Flat.

WQXR—Mozart: Sym. No. 40 in g; **Telemann:** Cto. for Two Flutes, Violin, and Cello in D.

11:00 a.m./WNCN—Brahms: *Academic Festival Overture;* **Vivaldi:** Cto. for Three Violins in F.

WNYC—Beethoven: Piano Sonata in E-Flat; **Schumann:** Cello Cto.

WQXR—Donizetti: Qt. for Strings in A.

NOON/WNCN—Liszt: Hungarian Rhapsody No. 2 in c-sharp; **Holst:** *Perfect Fool,* Ballet Suite.

WNYC—Enesco: Orch. Suite No. 3, "Villageoise."

1:00/WNCN—Chicago Symphony Orchestra. **Beethoven:** *Ruins of Athens,* Ov.; Cto. for Piano No. 1 in C; Sym. No. 3 in E-Flat, "Eroica." Conductor: Levine; pianist: Dichter.

WNYC—Gould: *American Symphonette,* No. 2.

WQXR—Rimsky-Korsakov: *Tsar Saltan Suite.*

2:00/WNYC—New Jersey Symphony Orchestra. **Prokofiev:** Piano Cto. No. 1; **Shostakovich:** Sym. No. 14.

WQXR—Telemann: Ov. in f.

3:00/WNCN—Rodrigo: *Concierto de Aranjuez;* **Cherubini:** *Anacréon,* Ov.

4:00/WNCN—Mozart: "Variations on a Nursery Song"; **Vivaldi:** Cto. for Bassoon in F.

5:00/WNCN—Beethoven: Piano Sonata No. 23 in f, "Appassionata"; **J.F. Fasch:** Cto. for Clarinet in B-Flat.

6:00/WNCN—Saint-Saëns: Sym. No. 2 in a; **Boccherini:** Quartettino in G, "The Spanish Tyrant."

7:00/WNCN—Ponchielli: *La Gioconda,* "Dance of the Hours"; **Mozart:** Sym. No. 12 in G.

8:00/WNYC—Schubert: Rondo in A; Fugue in e.

WQXR—"Sunday Night Opera House." **Verdi:** *Macbeth.* Soloists: Verrett, Ramey, Luchetti. Orch. and Chorus of the Teatro Comunale; conductor: Chailly.

9:00/WNCN—Bruch: Cto. for Violin No. 1 in g.

9:30/WNYC—Franck: Fantasie in A.

Mon., Aug. 10

2:00/WNCN—Haydn: Sym. No. 39 in g; **Vivaldi:** Cto. for Two Guitars in G.

WQXR—Dvorák: Cto. for Cello in b.

3:00/WNCN—Mussorgsky: *Night on Bald Mountain;* **Larsson:** *Little Serenade.*

WQXR—Strauss: *Don Juan.*

4:00/WNCN—Weber: *Abu Hassan,* Ov.; **Mozart:** Rondo for Flute and Orch. in D.

WQXR—Vivaldi: Cto. for Guitar and Continuo in D.

5:00/WNCN—Paradies: Toccata; **Rossini:** *La Cenerentola,* Ov.

6:00/WNCN—Mendez: *La Virgin de la Macarena;* **Vivaldi:** Cto. for Bassoon in C.

7:00/WNCN—Berlioz: *Roman Carnival Overture;* **Myslivecek:** Cto. for Flute in D.

WQXR—Beethoven: Sonata for Piano No. 1 in f.

8:00/WNCN—Lachner: Wind Qnt. No. 2 in E-Flat; **Schumann:** Ov., Scherzo, and Finale.

WQXR—Glazunov: *The Seasons,* "Autumn."

9:00/WNCN—Rimsky-Korsakov: *Scheherazade.*

Tue., Aug. 11

2:00/WNCN—Mozart: Sym. No. 28 in C; **Franck:** *The Breezes.*

WQXR—Copland: *Music for the Movies.*

3:00/WNCN—Bizet: *L'Arlésienne,* Suite No. 1; **Vivaldi:** Cto. for Flute in D.

WQXR—Mendelssohn: Cto. for Piano No. 1 in g.

4:00/WNCN—Bach: *Christmas Oratorio,* Chorale; **Mozart:** Rondo for Violin and Orch. in C.

WQXR—Sibelius: *Karelia Suite.*

5:00/WNCN—Castelnuovo-Tedesco: Toccata; **Pezel:** Suite in C.

WQXR—Haydn: Sym. No. 1 in D.

6:00/WNCN—Vivaldi: Cto. for Strings in G, "Alla Rustica"; **Schubert:** Characteristic March No. 1 in C.

7:00/WNCN—Mozart: Sonatina for Piano No. 6 in C; **Dvorák:** Mazurek in e.

WQXR—Mozart: Trio for Violin, Cello, and Piano in B-Flat.

8:00/WFUV—"A Box at the Opera." **Mozart:** *Apollo et Hyacinthus.*

WNCN—Pleyel: Sinfonia Concertante No. 5 in F; **Cambini:** Sym. in D.

WNYC—Chausson: Songs and Duets.

WQXR—Vivaldi: Cto. for Two Trumpets and Strings in C.

9:00/WNCN—Franck: Sym. in d.

WQXR—Dvorák: Sym. No. 7 in d; **Rameau:** *Castor et Pollux,* Excerpts.

TELEVISION
HIGHLIGHTS

COMPILED BY STEPHEN DUBNER

2 WCBS
4 WNBC
5 WNYW
7 WABC
9 WWOR
11 WPIX
13 WNET
21 WLIW
31 WNYC
49 WEDW
50 WNJM
55 WLIG
AMC American Movie Classics
A-E Arts & Entertainment
BET Black Entertainment Television
BRV Bravo
CNN Cable News Network
MAX Cinemax
CUNY City University Television
COM Comedy Central
CRO Crosswalks
TDC The Discovery Channel
DIS The Disney Channel
ESPN ESPN
FAM The Family Channel
HBO Home Box Office
TLC The Learning Channel
LIFE Lifetime
MSG Madison Square Garden Network
TMC The Movie Channel
MTV Music Television
TNN The Nashville Network
NICK Nickelodeon
SHO Showtime
SC Sportschannel
TBS Turner Broadcasting System
TNT Turner Network Television
USA USA Network
VH1 VH1

WED., AUG. 5

7:00 a.m.
4 1992 Summer Olympics. The twenty-fifth Olympiad is in its final week, concluding on Sunday. The weekday schedule goes like this: three hours of coverage each morning beginning at **7:00 a.m.** Then, evening coverage from **7:30 p.m.** to **midnight,** resuming at **12:35 a.m.** for another 90 minutes. This morning: the women's 1,500-meter qualifying heats, tennis, women's basketball, and canoeing. Tonight: men's and women's track-and-field events, men's volleyball, wrestling, women's table tennis, and a water-polo match between the U.S. and the Unified Team (formerly the Soviet Union).

8:00 p.m.
11 Body Heat (1981). Lawrence Kasdan's humid, self-conscious imitation of those deliriously paranoid forties pictures (*Double Indemnity, The Postman Always Rings Twice*) in which a sexually overpowering woman turns a decent but weak man into a remorseless killer. With William Hurt and Kathleen Turner. (2 hrs.)

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13 Eternal Enemies: Lions and Hyenas. An up-close-and-personal look that dispels many myths about the two African animals. Filmmakers Beverly and Dereck Joubert lived in northern Botswana for ten years, which accounts for how they got so close to the animals, even at night. (1 hr.)

TNT True Confessions (1981). Ulu Grosbard's melancholy film made from John Gregory Dunne's novel, mixing murder, church politics, and police procedure. Robert Duvall is an embittered Los Angeles police detective with a feral grin; Robert De Niro is a rising young monsignor whose pallid flesh covers him like drapery. They are brothers; both are corruptible and vaguely guilty about it. (2 hrs. 15 min.)

9:00
13 Swimming to Cambodia (1987). A triumph for Spalding Gray, who cut in half his three-hour theatrical monologue, which, on the surface, covers his experience of playing a small role in *The Killing Fields.* At times, as Gray talks of a sex show in Bangkok, or a day at the beach, the dialogue between ease and unease, pleasure and dismay, is reminiscent of Twain, Henry Miller, Vonnegut. Directed with great flair by Jonathan Demme. (1 hr. 30 min.) Also shown at **midnight.**

AMC The Hurricane (1937). The storm of the title, a twenty-minute cataclysm, is a terrific closer. But everything else about John Ford's romantic adventure works just as well. Dorothy Lamour and Jon Hall star as childhood sweethearts on an idyllic Pacific island, their love in jeopardy because of the nasty storm and an even nastier Raymond Massey. (2 hrs.)

10:00
SHO Raging Bull (1980). Martin Scorsese's portrait of 1948 middleweight champ Jake La Motta (Robert De Niro), a man with an iron skull and no brains inside. (2 hrs. 15 min.)

10:15
TNT In Cold Blood (1968). Richard Brooks adapted Truman Capote's landmark "documentary novel" and directed this heart-grabbing film about two parolees whose plans for an easy robbery go awry, ending in a bloodbath of a farm family and a sordid life on the lam. With Robert Blake, Scott Wilson, John Forsythe. (2 hrs. 55 min.)

10:30
13 The House on the Waterfall. A half-hour documentary on the design and construction of Fallingwater, the well-known house designed by Frank Lloyd Wright.

MIDNIGHT
USA The Late Mr. Pete Show. An irreverent half-hour talk show that's developed a cult following in Los Angeles, where it originates. With host Pete Chaconas; shown each weeknight at this time for four weeks.

12:05 a.m.
TBS Yankee Doodle Dandy (1942). James Cagney at his very best, playing composer George M. Cohan. Walter Huston is fine, too, and so are Rosemary de Camp and Joan Leslie. (2 hrs. 40 min.)

THU., AUG. 6

7:00 a.m.
4 1992 Summer Olympics. (See Wednesday at 7:00 a.m. for weekday schedule.) This morning: water polo, men's and women's tennis, and canoeing. Tonight: men's and women's track-and-field finals, men's basketball, women's volleyball, and the men's table-tennis finals.

6:00 p.m.
MAX The Buddy Holly Story (1978). Gary Busey is brilliant as the awkward but self-assured West Texas boy with the goofy smile and the Clark Kent glasses who became one of the most creative of the early rock singer-composers and then died in a plane crash (in 1959) at the age of 22. (2 hrs.)

8:00
9 The Horror Hall of Fame. Robert Englund, a.k.a. Freddy Krueger, is the host of this two-hour salute to the most ghoulish characters and creators working the horror-film racket.

9:00
13 Mystery! Once again, two one-hour *Poirot* adventures back-to-back. First, "The Lost Mine," in which Poirot rolls up his sleeves in London's Chinatown to look for one Mr. Wu Ling, a Chinese American who has disappeared. And at **10:00,** "The Adventure of the Cheap Flat," which concerns the theft of U.S. Navy plans for a new submarine.

10:00
TNT Gunga Din (1939). A frivolous and stirring adventure picture based on Kipling's poem, with Cary Grant, Victor McLaglen, and Douglas Fairbanks Jr. as a trio of carousers who occasionally take the time to be British soldiers. With Joan Fontaine and Sam Jaffe; directed by George Stevens. (2 hrs. 35 min.)

FRI., AUG. 7

7:00 a.m.
4 1992 Summer Olympics. (See Wednesday at 7:00 a.m. for weekday schedule.) This morning: track-and-field qualifying events, men's tennis, and canoeing. Tonight: the women's gold-medal volleyball game, boxing semifinals, synchronized swimming, and the women's gold-medal basketball game. See Saturday at **noon** for more.

8:00 p.m.
2 Mary Tyler Moore: The 20th Anniversary Show. For those who missed this special last time around, here's another look at the girl who could turn the world *on with her smile.* Ed Asner, Valerie Harper, Gavin McLeod, Betty White, Georgia Engel, and Cloris Leachman join Moore in a cast reunion of the acclaimed comedy series. (1 hr.)

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9 The McKenzie Break (1970). A solid war picture about the commander of a German U-boat who's imprisoned in Scotland, plotting a massive escape. Meanwhile, a British intelligence officer is sent to ferret out the plan. With Brian Keith, Helmut Green. (2 hrs.)

A-E The Trials of Claus von Bulow. Jack Perkins is the host of this new, one-hour exploration of the case of Von Bulow, who was convicted but later acquitted of attempting to murder his very wealthy wife. This program was created from editing the more than 100 days of both the original trial and the appeal.

9:00
13 49 Capriccio From Salzburg. A fiftieth-anniversary production of *Capriccio,* Richard Strauss's final opera, with Anna Tomowa-Sintow singing the role of the countess whose two suitors include a composer and a poet. Simulcast on WNYC—93.9 FM. (2 hrs. 30 min.)

11:00
TMC The Silence of the Lambs (1991). A shockingly powerful thriller, directed by Jonathan Demme. Clarice Starling (Jodie Foster), a young FBI trainee, is sent by her boss and mentor, Crawford (Scott Glenn), to interview an incarcerated serial killer, Dr. Hannibal Lecter (Anthony Hopkins), to gain insights into a similar killer now on the loose. (2 hrs.)

3:00 a.m.
21 Grand Illusion (1937). Jean Renoir's masterpiece about the dying of chivalry in warfare and the passing of aristocracy from the modern world. It is sad, wise, and occasionally very funny, and it has a simplicity dependent on shrewdness and finesse. The acting is uniformly superlative. With Jean Gabin and Erich von Stroheim. In French, with subtitles. (2 hrs.)

SAT., AUG. 8

NOON
4 1992 Summer Olympics. The penultimate day of the twenty-fifth Olympiad from Barcelona. In this six-hour session, the events include the men's gold-medal basketball game, boxing finals, rhythmic gymnastics, water polo, and the canoeing finals. Coverage resumes at **7:30,** with several track-and-field finals, boxing finals, men's tennis finals, rhythmic gymnastics, and canoeing. In the late-night session, from **12:35–2:05 a.m.,** there's the gold-medal soccer game, women's tennis, and water polo. See Sunday at **8:00 a.m.** for the final day's events.

1:00 p.m.
A-E The Blue Dahlia (1946). A tense, gritty Raymond Chandler whodunit starring Alan Ladd as the poor sap who heads home after his military hitch is up, only to find his wife—of course—in the arms of another man. Soon, though, she's dead, and Ladd is suspect No. 1. Veronica Lake plays the temptress; with William Bendix. (2 hrs.)

3:00
11 The Right Stuff (1983). Philip Kaufman's exciting and beautiful epic of the space program's early years is great fun but lacking in depth—Kaufman replaces the irony of Tom Wolfe's book with exuberant burlesque. But some of the performances are remarkable, especially Ed Harris as a patriotic and self-promoting John Glenn and Dennis Quaid as the cocky but irresistible

Gordon Cooper. Only Sam Shepard, playing Chuck Yeager, is too self-consciously mythic. (4 hrs.)

4:05

TBS Reckless (1984). Aidan Quinn, a fluffy-haired rebel on a motorcycle, is the alienated boy, and Daryl Hannah is the bored rich girl he makes love to in this volatile and lurid youth movie. Writer Chris Columbus and director James Foley rather brazenly rip off James Dean and Marlon Brando myths. Photographed—too glamorously—by Michael Ballhaus. (2 hrs.)

7:00

13 National Audubon Society Special—"The Environmental Tourist: An Ecotourism Revolution." Sam Waterston is the host of this one-hour special exploring the benefits and dangers of offering tourism, albeit ecoconscious tourism, in areas whose natural resources are already in a fragile state. Also shown Sunday at **9:00 p.m.** on 21.

8:00

13 Folies Bergère (1935). Maurice Chevalier plays a lady-killing music-hall headliner who masquerades as a banker; he must fool the bank officials downstairs and the banker's wife upstairs. Chevalier is a bit long in the tooth for the part, but he still makes this silly farce career along briskly. Ann Sothern is very cute as his indignant, foul-tempered mistress. Directed by Roy Del Ruth. (1 hr. 30 min.)

USA Sixteen Candles (1984). Molly Ringwald and Anthony Michael Hall in their earlier, more winning days. Ringwald plays the sweet teen vigorously searching for love; Hall would happily settle for quick sex, or even the hint thereof. John Hughes directed. (2 hrs.)

9:30

13 Cavalcade (1933). Stunningly effective and handsome adaptation of Noël Coward's stage play, following the lives of two British families from just before the turn of the century into the early thirties. With Diana Wynyard, Clive Brook, Herbert Mundin, Ursula Jeans. Directed by Frank Lloyd. (1 hr. 50 min.)

11:30

13 Alive TV—"Used Alive." A half-hour collage of excerpts from *Alive From Off Center*, the precursor of this program. Included are performances by Laurie Anderson, Spalding Gray, and Ann Magnuson.

SUN., AUG. 9

8:00 a.m.

4 1992 Summer Olympics. The last day of the sixteen-day athletic meet from Barcelona. In the morning session, which lasts three hours, there's the individual jumping final in the equestrian events. At **noon:** boxing finals, the bronze- and gold-medal games in water polo, and a collage of gold-medal highlights. (6 hrs.) And from **7:00–11:00 p.m.,** the men's marathon, the men's gold-medal volleyball game, and the closing cermonies from Montjuic Olympic Stadium.

NOON

11 Lots of local sports here today, beginning with an edited rebroadcast of the **New York Jets** against the **Washington Redskins** in a pre-season matchup. Then, at **1:30,** across the river and using a smaller ball, the **New York Yankees** play the **Boston Red Sox,** live from the stadium. And at **8:00 p.m.,** back to football as the **New York Giants** play the **Cincinnati Bengals** in a live pre-season game from Giants Stadium.

FAM Shogun. The final three segments of the acclaimed 1980 TV adaptation of the James Clavell novel. Richard Chamberlain plays the stranded English sea captain who becomes Japan's supreme military dictator. With Toshiro Mifune. (6 hrs.)

3:00 p.m.

5 Eating Raoul (1982). Paul Bartel's pleasant, rather mild little comedy about murder, perversion, and cannibalism. With Bartel and the talented Mary Woronov. (2 hrs.)

3:30

A-E For Whom the Bell Tolls (1943). A beautiful adaptation of the Hemingway novel, with Gary Cooper and Ingrid Bergman a wonderful fit, playing an American mercenary soldier and a Spanish peasant, respectively. Sam Wood directed; with Akim Tamiroff, Katina Paxinou. (2 hrs. 30 min.)

5:00

AMC My Foolish Heart (1949). Holden Caulfield never made it to celluloid, nor did Franny and Zooey. Herein lies the only film ever made from J. D. Salinger's writing, a solid World War II romance based on his "Uncle Wiggily in Connecticut" and starring Dana Andrews and Susan Hayward. (2 hrs.) Also shown at **11:00 p.m.**

7:00

9 East of Eden (1955). Elia Kazan's powerful adaptation of the John Steinbeck novel about two sons struggling for their father's love. With James Dean, Raymond Massey, Richard Davalos, Julie Harris, and Jo Van Fleet. Along with *From Here to Eternity* and *On the Waterfront*, this was probably the most influential melodrama of the fifties. (2 hrs. 30 min.)

50 The Outlaw (1943). Witness the screen debut of the busty Jane Russell and the obvious lust for her from the man behind the camera—Howard Hughes. Jane is the siren in this better-than-average Western about Billy the Kid's hot-blooded adventures. With Thomas Mitchell, Walter Huston. (2 hrs.)

8:00

13 Nature—"The Great Wood of Caledon." Filmmaker Hugh Miles's one-hour valentine to the singular Caledonian forest of Scotland.

A-E The Man Who Fell to Earth (1976). Nicolas Roeg's terrific film, made from Walter Tevis's fantasy novel about an inhabitant from another planet who comes to Earth in search of water, building a gigantic economic empire while he's here. With David Bowie, Rip Torn, Candy Clark, Buck Henry. (2 hrs.) Also shown at **midnight.**

9:00

7 Jewel of the Nile (1985). A rambunctiously silly movie that's a lot more fun than its predecessor, *Romancing the Stone*. Clown and mime Avner Eisenberg is the main reason—he plays a gentle Middle Eastern guru around whom the entire slapstick plot spins. Kathleen Turner is once again superb as the gullible romance writer; Michael Douglas, who also produced, takes a few pratfalls, and the modesty becomes him. (2 hrs.)

13 Summer's Lease: Villa to Let. An encore of a four-part *Masterpiece Theatre* production based on a novel by John Mortimer. In tonight's first episode, a woman visiting a summer villa in Tuscany is intrigued by the note left by the landlord. With Susan Fleetwood, Sir John Gielgud, Michael Pennington, Rosemary Leach. (1 hr.) Also shown at **10:00** on 49 and at **11:00** on 21.

SHO The Fear Inside. Christine Lahti, Dylan McDermott, and Jennifer Rubin star in a new psychological thriller about a woman who's forced to overcome her fear of leaving her house. Lahti, separated from her husband, lives with her young son in an isolated house; when she takes on a boarder (who brings along her boyfriend), Lahti realizes her life is in danger if she can't shake her agoraphobia. (1 hr. 40 min.)

10:00

13 Troubled Paradise. A one-hour film by Steven Okazaki that shows aspects of Hawaii that the TV and film cameras usually miss, including the rich history of the native culture and the problems that Hawaii's indigenous population are now faced with.

11:00

13 Independent Focus. Three films in this week's installment of the independent-film series. Zoe Beloff's *Wonderland USA* is about a woman who falls for a lonely writer and descends into his world. *Some Divine Wind*, by Roddy Bogawa, is an expressionistic film about memory, war, and assimilation. And Lewis Klahr's *Tales of the Forgotten Future, Part IV: The Right Hand Shade* uses cutout animation to create a film about the mythology of families. (2 hrs.)

MON., AUG. 10

7:00 a.m.

2 CBS This Morning. A live, two-hour Q&A session with Governor Bill Clinton and Senator Al Gore. Questions will be taken from both a studio audience and callers sprinkled throughout America's hinterlands.

6:00

MAX M*A*S*H (1970). Robert Altman's bawdy, hilarious, and bloody film about life in an Army hospital during the Korean War. Only Gary Burghoff, who plays Radar, turned up in the hit TV series, but the cast here is outstanding—Elliott Gould, Donald Sutherland, Tom Skerritt, Robert Duvall, and Sally Kellerman among them. (2 hrs.)

8:00

5 The Mirror Crack'd (1980). A so-so Agatha Christie mystery lifted by a cast including Angela Lansbury, Elizabeth Taylor, Rock Hudson, Tony Curtis, Kim Novak, and Edward Fox. (2 hrs.)

13 Doris Day: A Sentimental Journey. An hour-long portrait of the stage and screen star, including a lengthy interview and film clips galore.

BRV Wanda (1971). Barbara Loden's original, introspective drama about a woman, played by Loden herself, who falls in with a small-time thief. Even though she wants to break out of the relationship, she can't pull the trigger. With Michael Higgins. (2 hrs.) Also shown at **11:00.**

TNT Crazy in Love. A new TV film about the ups and downs of three generations of women who live on a secluded island near Puget Sound. With Holly Hunter, Gena Rowlands, Bill Pullman, Julian Sands, Frances McDormand. (2 hrs.) Also shown at **10:00** and **midnight.**

9:00

13 Give Me Your Answer True. Canadian actor Donald Sutherland has performed in dozens upon dozens of films, playing an extraordinarily wide range of characters. Here's a one-hour look at how he lives and works.

10:00

13 49 P.O.V. Two films tonight, starting with *Fast Food Women*, Anne Lewis Johnson's documentary about how American women support their families on low-paying, no-benefit jobs. *Takeover* is a film showing homeless people in eight American cities risking arrest as they occupy government-controlled properties. (1 hr. 30 min.)

11:00

HBO Dying Young (1991). A film that helped promulgate the theory that any reference to death in a title, even with Julia Roberts's name above it, is bad news. A working-class woman (Roberts) searching for a purpose is hired as a caretaker for an ailing, sheltered young man (Campbell Scott) from a wealthy family. (2 hrs.)

TUE., AUG. 11

8:00 p.m.

11 Casablanca (1942). Ronald Reagan and Ann Sheridan were supposed to star in this gem but, thankfully, were replaced by Humphrey Bogart and Ingrid Bergman. Sydney Greenstreet, Peter Lorre, and Claude Rains also figure prominently, and Dooley Wilson sings. Michael Curtiz directed, without deciding until filming was almost finished how the movie would end—should Ilsa stick with Rick or leave with Laszlo? (2 hrs.)

13 The Health Quarterly—"America's Health and the Election." A look at where this year's presidential candidates stand on health-related issues. Also, the latest information on how the HIV virus is transmitted. (1 hr.)

A-E Franco: Behind the Myth. A new biographical portrait of Generalissimo Francisco Franco, whose troops defeated the Loyalists in the Spanish Civil War and who thereafter ruled Spain, rigidly, until his death in 1975. (1 hr.)

BRV Hotel Terminus: The Life and Times of Klaus Barbie (1987). Marcel Ophuls's colossal documentary about Klaus Barbie, onetime Gestapo chief and enduring Fascist. The film, for all its horror, has an ironic spirit that keeps one excited by the chase. In various languages, with English subtitles. (4 hrs. 30 min.)

9:00

2 Freshman Dorm. A new drama series about three very different girls who become roommates in their freshman year at college. With Paige French, Robyn Lively, Arlene Taylor. (1 hr.)

AMC Dead End (1937). William Wyler turned Sidney Kingsley's outstanding Broadway play into a profound film, with the help of Lillian Hellman's crack script. Sylvia Sidney, Joel McCrea, and Humphrey Bogart star in the story of a neighborhood where the boys are tough well beyond their years. (2 hrs.)

10:00

13 Listening to America With Bill Moyers—"The Good Society." The second of a two-part Moyers special inspired by a book by sociologist Robert Bellah. This segment focuses on how Los Angeles has long seen the need for cooperative action to benefit its poor communities. (1 hr.)

A-E 27 Wagons Full of Cotton. Lesley Ann Warren, Ray Sharkey, and Peter Boyle star in Tennessee Williams's one-act play about a beautiful woman over whom two bitter enemies do battle. (1 hr.)

TOWN AND COUNTRY PROPERTIES

Town And Country Properties is a weekly feature. **Special rates effective with the January 6, 1992 issue:** $34.00 per line, per issue, flat rate. Two-line minimum. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Display ads are available at $495 per inch, one-time insertion. Certified check or money order must accompany copy and be received by Tuesday for the issue on sale the next Monday. Phone orders accepted only with American Express, MasterCard or Visa. Deadline for line listings is Tuesday at 5pm for the issue on sale the next Monday. **Contact Iris Agar for information and billing procedures.** All ads accepted at the discretion of the publisher. Write **Town And Country Properties** Department, **New York Magazine, 5 Penn Plaza, 14th floor, New York, NY 10001 or call 212-643-6500.**

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Handsome, Athletic, 46 Years Young—5'7", professional businessman seeks a sincere, caring woman to share walks on the beach, sports, movies, a candlelight dinner or a picnic. Start as friends and build from there. Note/photo. 8601 ✉☎

Very Unusual Man—Incredibly successful, understanding of how to treat a lady with respect. Worldly, sophisticated, with all the material possessions that anyone could want, age 47, divorced, no children, Jewish, down-to-earth - and in touch with feelings and emotions. Most successful men don't understand what a lady needs and wants in her life. I believe that a relationship works with both people supporting each other. I am interested in meeting an intelligent, beautiful, worldly lady who would understand that my work requires a very special type of partner who can deal with a man that has a lot of responsibilities. Please send a photo and a short letter telling me about you. 6395 ✉

Friend Wanted—Retired 50-year-old, very bright, educated, wealthy, attractive, nonsmoking, divorced male MD, loves art and bicycling, seeking similar, nonworking woman, age 30-50, to share intellectual, outdoor, travel experiences. Upper East Side a plus. Letter and photo. 6398 ✉

Witty, Willowy West-Sider—39, with dog - seeks male for whatever. 3569 ✉ ☎

Surgeon With Cardiac Symptoms—Seeks female heart throb. A funny, warm, great looking, clean-cut type, tall, trim, stable, 30s, old-fashioned romantic, adventurous, looking for lady with warm heart, to 39, mature, tall, for joining heartbeats, life, family. Reply requires photo. 3577 ✉

Seeking British/European Lady—CEO, GQ type, 40, 6', green-eyed, affluent, world traveled, athletic, well-built and cultured - seeks worldly, fit, slim and stunning female counterpart, 25-35, 5'3" plus, for committed relationship. Photo a must for reply - will exchange. 6397 ✉

Sincere Single Male—35, with good looks and good values, seeks secure, fit woman, 25-35, to share friendship and romance. Note/photo. 8610 ✉ ☎

We Keep Missing Each Other—After one too many nights of forced party conversation, it's time to nudge fate. 6', handsome, slim attorney/entrepreneur, Jewish (nonreligious), 33, seeks beautiful, pulsating professional, 23-32, who looks great in a pantsuit, knows her effect but is not affected. Photo/phone/note. 3596 ✉

Pretty, Petite, White Woman—In her early 40s, with good figure, good looks and good personality, wants to meet a good-looking, stable, dependable, honest and loyal man who's not afraid of commitment. Photo a must. 8609 ✉

Blond, Jewish Female—32, PhD candidate, self-supporting. I'm much too modest to say I'm beautiful, adorable, sweet and understanding. Fireplaces, long dull walks and candlesticks are not prerequisites. Honest, emotionally available, athletic, successful professional desired. Let's face it - looks help. Note/photo please. 8582 ✉☎

Pretty, 33, Blond Cyclist/Runner—Looking for a great guy who is fun, fit and bright. Photo or drawing. 3582 ✉

Truly Handsome Jewish Male—33, 6'1", muscular build, successful businessman. Seeks female counterpart: beautiful, intelligent, sincere, 23-30. Photo. 8597 ✉ ☎

Spectacular, Sexy, European-Born—Professional woman, 34, 5'7", slender, multilingual, who sacrificed her personal life in order to achieve high education - seeks sophisticated, secure, adventurous, monogamous male who is strong, sensitive, with great sense of humor, 35-41, 6' plus, and loves life. I would love to hear from you. Note/phone/photo. 8589 ✉

Faithful Black Female—36, health professional. Seeks intelligent black male, 33-43, with a great sense of humor, to share life. 8596 ✉ ☎

Looking For Mr. Right, 30-40—White professional spending time between NYC and weekend dairy farm. Photo. 3585 ✉

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Definitely Nice—29, Jewish, slim, shy, average-looking guy - sincere, and a thinker. Looking for a cute Jewish female, 22-29, who can just as easily have a good time doing nothing as doing something fun. You can relate to movies, psychology, talk, WDRE, CNN, Seinfeld, MOMA, and are witty, smiley, and suburban at heart. If you get the picture, send a picture and write. Photo/note. 8604 ✉

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Italian Male—Near 40, with great values, seeking honest, caring, slim female counterpart for friendship leading to marriage. Photo/note/phone. 8593 ✉

Humanistic, Sensitive, Passionate—Woman, 34 - beautiful, some say - with heart and mind in the right place...seeks one man, 34-44, to share the journey. Letter/photo. 8586 ✉ ☎

Chinese Male—34, enjoys tennis, movies and weekend retreat. Seeks creative, sensitive and open-minded female (25-35) to have a nice relationship. 8585 ✉

Cultured, Elegant JD—Tall, very pretty, Christian, well-traveled. Seeks literate, professional man, chivalrous, marriage-minded, 33 plus. No kids. Photo. 8628 ✉

A Very Attractive, Tall, Humanistic—Professional man for all seasons is searching for a mate. You're a striking, sensual, petite, exceptional Jewish female, 30-40. Note/phone/photo a must. 6350 ✉

Designing Woman—Fashion designer, 35, Jewish, cute, slim, seeks thirtysomething, intelligent, articulate, successful male with diverse interests - who needs no alterations. Object: a relationship that's a perfect fit. Note/photo/phone. 8629 ✉

Stars Of A Classy Movie—Very attractive, passionate and petite, American-born Asian professional, 33, with unique blend of Eastern and Western values and a personality similar to images of Audrey Hepburn and Katharine Hepburn - seeks a very handsome, established gentleman with solid family background and impeccable taste, 5'8" plus, with a personality similar to a young Gregory Peck, and Omar Sharif. In public, you and I are sophisticated, cosmopolitan, carefree and adventurous. In private, we are romantic, funny, affectionate, caring and open. It took me great courage to submit this ad. If you are out there, please have the same courage to respond with a current photo, note and phone number. Asian or European a plus. 6351 ✉

Successful Male, PhD Psychologist—Attractive, affectionate, film buff, with a good sense of humor. Trim, 48, 5'10", Jewish (not religious). Seeks vivacious, sensitive, health-conscious nonsmoker, open to becoming best friend/lover/wife. Photo appreciated. 8600 ✉

Style/Dignity—Very attractive, classy, considerate lady, loves travel, theater, music, good restaurants. Is involved in life, work and family, would like to meet a classy gentleman (48-60) to share the beauty of life and the pleasure of each other. Note/photo appreciated. 8605 ✉

White Male—Tall (6'4"), slim (165 lbs), 37-year-old, well-educated, intelligent, handsome. Suffered extremely severe physical injury (cerebral hemorrhage) 4 1/2 years ago, from which I am 65-percent recovered physically. May - should - recover 90-95 percent of physical abilities. Intellect unharmed. Many good things about me: appearance, character, background. Note/photo. 6306 ✉

One Charming, Intelligent, Attractive—psychoanalyst with soul, living in Westchester, wishes to meet one Jewish male to 60. This man is well-read, worldly, physically attractive. He's pleased with his life, enjoys success, considers himself to be a mensch, and misses and wants a companion for life. Photo/phone. 8602 ✉ ☎

Pretty, Older Woman Sought—By male, 36, trim, good-looking and educated. Send note/photo: POB 6476, NYC 10163.

Handsome MD—34, good sense of humor, goods listener, seeks good-looking, adventurous, romantic woman willing to take a chance. Photo and note. 8608 ✉

Love Starts Here—53-year-old male executive is searching for one special lady to love. 3584 ✉

Good-Looking, Successful Attorney—With terrific sense of humor, 29, enjoys theater, dining, dancing, movies, and an occasional game of tennis. Seeking petite, professional Jewish female (25-31) who is sensitive enough to enjoy quiet times and caring enough to share life's experiences. I'm waiting to hear from you... Send note, recent photo and phone number. 8595 ✉

Gorgeous, Voluptuous, Fit Lady—38. Tall, handsome, muscular male, 23-34, reply. Photo a must. 8634 ✉ ☎

Ready For Romance—Very pretty, sweet, affectionate educator - 33, 5'6", Jewish, slender. Enjoys art, music, travel, comedy. Seeks handsome Jewish man for lasting love. Nonsmoker/photo/phone. 8599 ✉

Mensch Wanted—Warm, nonsmoking, attractive, curvaceous, earthy lady, young 53, looking for a special man - someone to share beautiful country living and good times in NYC. I am sensual, passionate, intelligent, with a good sense of humor, accepting and supportive - seeking counterpart. I have varied interests, from antiquing to zinnias. Objective: friendship, love and a shared future. Note. 8598 ✉

Professional Turkish Man—Who's late 40s, 6'2", 230 lbs, is looking for an intelligent Turkish woman in late 30s-early 40s, for lasting relationship. 8614 ✉

Romantic Partnership—With an intelligent, good-humored woman sought by gentle/strong, caring entrepreneur (early 60s, 5'9", trim and fit). 8566 ✉

Me:—Compassionate yet strong, 34, Jewish, athletic dentist, vegetarian, with love for nature and animals, and strong family values. You: slim, pretty, 25-35. You're a woman with similar values, a warm smile and a good heart. Together: best friends for now and forever. Note/phone/photo a must. 3572 ✉

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Hello, Are You There?—Are you truly a gentleman, 50 plus, emotionally stable, professional, who would enjoy daytime as well as evening activities - with patience enough to open my life to new experiences, guiding me through this maze of craziness to a quiet, secure, warm, caring relationship? I don't care for "today's" music, dancing, drinking, drugs or smoking. I am 5'2", green-eyed, short brown hair, have hourglass figure in proportion to size, and am told I am an extremely young-looking, very attractive, 50-year-old LI dweller. Note/photo, please. 6396 ✉

Tall, Good-Looking, Honest—Sincere, successful and fun-loving guy, 31, seeks a beautiful, intelligent girl, 24-35, with a sense of humor, for theater, film, dancing, dining and happy times together. Photo/note. 3598 ✉

Beautiful Blond Barrister—Bored with bars. Thin, 5'6", 32 and classy...seeks tall, truly handsome, successful, athletically built, nonsmoking Jewish male, 29-40, who likes beaches, fun dining, movies, real people and values family. Photo. 3574 ✉

Faye Dunaway Looks (I'm Told)—Blond, 5'7", classy, slim - seeks tall, handsome, successful, outgoing male, 39 plus, interested in travel, beach, finance, committed relationship. Photo. 8581 ✉ ☎

Strong Hands, Warm Heart—Handsome and fun-loving Jewish man, 32, seeks a charming, attractive, athletic and playful woman to enjoy NYC nightlife, travel, romance and other adventures. Photo and note, please. 8637 ✉ ☎

Romeo Seeks Juliet...—But with a happy ending. Well-educated, athletic, handsome, humorous Jewish professional, 37, seeks same in woman (28-36) who will never have to say "parting is such sweet sorrow." Note/phone/photo. 3573 ✉

Male, 30, Improviser—Seeks a nonsmoking woman for meaningful romantic relationship. Note/photo. 8606 ✉

Sharing Sunsets, Laughter—And warmth. Easygoing, sensitive nature lover who also appreciates NYC - 40s, male - seeks soul mate. Prefer photo. 8611 ✉

It's Lonely At The Top—Easygoing financier living all alone in a four-story townhouse in midtown Manhattan. Seeking a slim, soft, sensuous lady, 28-40. Preferably employed as a clerical, salesperson, waitress, or in any honest job. Must be semi-sane. Recent photo and note necessary for reply. 3575 ✉

Man On The Edge—Handsome, Jewish, 30-year-old stockbroker - blond, blue-eyed, 5'10", 180 lbs - seeks exceptionally beautiful, intelligent, slim girl, 24-32, to save me from a string of bad dates. My ideal girl should be as comfortable going to a black tie affair as wearing cut-offs while walking hand-in-hand on the beach. I enjoy the beach, theater, traveling, large dogs, chocolate, Italian food, dancing, working out and you. Please send note, photo and phone. 8615 ✉

Handsome, Blue-Eyed—Entrepreneurial businessman, early 30s, warm-hearted and romantic, seeks beautiful, bright, laid-back Jewish female, 25-32, who, like myself, reads personal ads but never answers them. Photo/note appreciated. 3576 ✉

Wanted:—One very special, highly intelligent, warm, slim Jewish female, 25-32, for a tall, handsome, accomplished Jewish male, 32, JD/MBA, for friendship, permanent romance. Photo a must. 3583 ✉

Mid-40s MD—Seeks Jewish lady for keeps. Photo/phone. 8624 ✉

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Starting Over—Attorney, 35, attractive, mother of one, seeks tall, educated professional man, 30-45, family-oriented, for friendship, romance. CT/NY. 8633 ✉ ☎

Serious/Playful, Professional/Creative—Skeptic/spiritual, strong/sensitive, caring Jewish male, late 50s - seeks bright, adventurous, emotionally mature, playful mate for life of excitement, contentment, growth and passion. 8613 ✉

Engaging, Intelligent, Handsome—Very successful doctor in mental health field, divorced man, 45, seeks woman for marriage and family. I am ready to share all family responsibilities with an intelligent, educated woman. 3581 ✉

Classy Japanese Woman—44, 5'4", 110, very attractive professional - intelligent, spiritual, sensitive, a sophisticate...and warm heart - loves fine food, cooking, art, antiques, nature and sumo. Seeks successful, intelligent, caring male with warm personality, 40-55, for friendship and possibly more. Note/photo. 6392 ✉

Are You A Handsome White Male?—Beautiful and chic, black female attorney, 27, wants you for a sound interracial relationship. Photo please. 3578 ✉

Gay, Super-Successful Man—55, attractive, well-read, humorous and involved in the arts, seeks bright, attractive and interesting friend, 35-45, to share special life style. Serious reply only. Photo appreciated. 8616 ✉

Manhattanophile—46, 5'10", 180. Likes: restaurants, dry wit, fashion. Dislikes: too expensive to list. Seeks extremely pretty lady, up to 38, nonsmoker. Note with age, photo and phone. 8635 ✉

Wonderful Woman—Bright, ultra-pretty, 5'7", slender, honest, affectionate, Jewish, dynamic, fabulously 50, seeking quality gentleman, 50-63, for forever. 3587 ✉

Are You Ready?—To meet a man who's actually ready for marriage and a family? I'm 41, 6'1", single, white, attractive, and owner of a large multinational company. Looking to meet a bright, beautiful woman, 28-35, ready to share my love, dreams and comfortable life style, who loves travel, the culinary arts and children. Must be a nonsmoker. Note/photo/phone. 3592 ✉

Circle This Ad—Pretty Jewish female, 40, petite, thin, affluent, with substantive life style, eclectic interests - seeks male counterpart, 40 plus. Photo. 3589 ✉ ☎

THE

Harte Exchange

ANGLO AMERICAN INTRODUCTIONS

The unique empathy and rapport between the English and Americans is well known and documented, due surely to a mutual appreciation, respect and affection.

Surprising then, when you consider these qualities a prerequisite to any close relationship, that American and English men and women have allowed their 'ideals' to be obscured by the Atlantic for so long.

If you believe that your 'ideal' could be on the other side of the Atlantic, we'll do our best to find them. Our role is to act as a marriage bureau, but you'll find that you make a great number of friends on the way.

So, why not write or telephone us for information. We'll look forward to extending the kind of welcome that you are known for.

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Credit Cards accepted: Amex, Mastercharge, Visa, Diners

Slim, Good-Looking Professional*—In his* 40s, with a sensitive and responsive nature, seeks a caring female counterpart to share his appreciation of subtle humor and his interest in many things. Enjoys underwater photography, writing music and sailing. If you're looking for a meaningful relationship, let's get together and find out more about each other. Please send photo. 3594 ✉ ☎

Vibrant, Very Attractive, Athletic—Jewish, tall blond, 34, successful, seeks male counterpart. Note/photo. 8620 ✉

Active, Attractive East Side Exec—Seeks 50ish, single man for dining, dancing and doing. Note/phone/photo. 3590 ✉

Successful Male—Playful, busy, loving, sharing, stable, fit, nonsmoking, handsome, romantic, athletic, intelligent...are just some of the words used to describe me. If you are very attractive, very active, enjoy travel, fine dining, entertaining, between 27-37, live in NJ, and looking for a permanent lifetime relationship, then send letter with photo. 3591 ✉

You'll Like Me—Witty Jewish male professional, 33, attractive, thin, great communicator/listener, seeks you: a charming, trim female seeking romance *and a permanent relationship.* Note/photo/phone. 8625 ✉

Artist—Super-intellectual, sensual, dark-haired Michael Caine type - European, Jewish, 43. Loves water, flying, laughing. Seeks soul mate, 24-34. Photo. 3593 ✉

Former GQ Model—6', 180 lbs, black-haired, blue-eyed, body builder. Ivy grad, compassionate, successful, 31. Jewish, not religious. Seeks female counterpart. Photo a must. 8627 ✉

Single Jewish Male—29 years old, 6', investment executive, looking for single Jewish female to share lemonade at Rumplemeyers after tennis in the Park. I'd like you to be 21-31, pretty, warm-hearted, with a sense of humor. 8626 ✉

Midtown Girl—With uptown class and downtown style. Jewish, 33, 5'10", attractive sales exec - seeks guy, 30 plus, who wants a commitment but not to Bellevue. *Sanity papers/photo.* 8580 ✉

I Want Somebody To Love—Jewish male, nonsmoker, 45, ecumenical born-again atheist, nonconformist, teacher, middle-class indigent, IBM compatible. Loves keen minds, intimacy, the arts, Russian writers and composers, anything Oriental. Hates Republican party and all other lies. Still fit, hirsute and handsomer than Danny (DeVito if not Quayle). I seek slim, alluring arts lover, any height or race, 30-odd, adept at handling the inherent incompatibility of man and woman. Send photo and wish list. 8588 ✉

Tall, Trim, Well-Built—Passionate and sensual gentleman in his vigorous 60s, with excellent credentials and a good sense of humor, seeks a slender and shapely lady under 55. All metropolitan area okay. Phone, photo please. 3570 ✉

Kind, Naturally Pretty Brunette—31, 5'5", 115 lbs, smart and passionate, seeks unpretentious, warm-hearted, handsome professional man, 28-38, for everything good. Note and photo welcome. 8632 ✉

Hairy Troglodyte—Trim, literate, playful and sexy male, 45, wants bright, skinny, spirited Aphrodite with a good heart. Photo? 6391 ✉

Very Successful And Dynamic—NYC sporting goods executive, 35, 6'3", 195 lbs, black hair, blue eyes, Jewish, looking for an attractive, energetic, outgoing, smart female professional for excitement and romance. Please write, plus phone and photo. 8630 ✉

Pretty Brunette—Jewish, 34, 5'6", looking for 31-41, handsome, athletic, funny guy who likes the beach. Note/photo. 8631 ✉

Tall, Handsome Attorney—45, easygoing, athletic, good sense of humor, Jewish, seeks slim, pretty, intelligent, down-to-earth woman, 30-37. Photo. 3595 ✉

Engaging—Handsome, witty, athletic, successful Jewish professional, 32, 6', seeks pretty, slim female counterpart to 32, ready for serious relationship. Note/photo prerequisite. 6394 ✉ ☎

Warm, Bright Health Provider—Slim; seeks eclectic, kind man for hikes, music, intimacy, 45-57. Photo. 6162 ✉

Serious Fun—Intense, intelligent, funny and down-to-earth media professional, 34, looking for responsible man with a sense of fun, 28-40. Interests include theater, bicycling, dancing, gym, the arts and adventure. Photo/note. 8592 ✉

More Like Billy Crystal—Than Mel Gibson. Warm, athletic male, 41, with looks and depth, seeks a slim, attractive partner for commitment, laughter, love and lunacy. Photo/note. 8590 ✉

Active, 6'2", Good-Looking—41, Jewish *Whitestone businessman - enjoys a good* laugh, playing music, animals and a midnight sail. You are a sweet, pretty, healthy girl in your 30s. Photo a must. 8591 ✉

Night Person—Handsome Jewish male, 25, 6', lives in Queens - likes working out, politics and the Sunday Times. Seeks *Jewish female, 21-30, who can't go to bed* early either. No Republicans. Note/photo/phone. 6174 ✉

Cute, Housebroken Male Attorney—With social conscience, young 45, seeks pretty, sweet professional woman for hugs and laughs. 3586 ✉ ☎

Friendship, Romance, Love—Companionship, family, conversations from the heart and sharing the adventures of life. Please be 29-39, female, slender, and enjoy the city/country life. The looks and personality of this nice guy should not disappoint you. NYC/NJ. Photo/phone. 8594 ✉

Distinguished Director—58, seeks his North Shore star. Photo/bio. 6163 ✉

Ad Nauseum!—Sick of false claims?! Then, by tonight you're answering this. Figure three days in the mail - it hits me like a ton of bricks. See you in six days! Oh yeah - cute, stable Jewish male, medical professional, 35, good-natured, blond/blue, with thin athletic build. Seeks pretty, petite Jewish lady to end my ad-writing career. 6393 ✉

Honest, Attractive—34-year-old woman with a career in publishing, many hobbies and a good sense of humor. I am looking for a relationship with a single man with integrity, vitality and a sense of fun. Nonsmoker only. 8636 ✉

One And Only Love—Beautiful brunette, professional, 37, 5'4", slim, very fit, genuinely warm, seeks man of character, 32-48, *for forever.* Note/photo/phone. 3571 ✉

ASSORTMENTS

Assortments is a weekly feature. Personal rate is $33.00 per line. Flat rate is $49.00 per line. Nonprofit rate is $33.00 per line. Display ads are also available. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Add $25.00 for NYM Box Number. Call 212-643-6500 for billing procedures and advertising information. All ads accepted at the discretion of the publisher.

BEAUTIFUL BRITISH LADIES & ELIGIBLE BRITISH GENTLEMEN Seek friendship/romance/marriage with Americans. **English Rose Agency** (Dept NY), 2nd fl, Mill Lane House, Mill Lane, Margate, Kent, Eng. tel: 01144-843-290735

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Catholic Professionals
Catholic Singles Matching Club—28th yr. MDs/JDs/PhDs/MAs/BAs... 201-451-1012; 212-366-0446; 914-723-7883; 516-487-6515

CHECK-A-MATE®
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Classical Music Lovers' Exchange® For unattached music lovers. Nationwide. Box 31, Pelham, NY 10803. 800-233-CMLS

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Jewish Dates And Introductions—212-229-0410; 914-946-9446; 201-836-4414

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4 MEN TO EVERY WOMAN at **Ireland's Lisdoonvarnia Bachelor Festival** - Sept 1st to Oct 5th. "Women Only Tours" & Fly Drives, **Call Destination Ireland at 212-977-9629 or 1-800-832-1848**

To Advertise In Our Weekly Assortments Section, call **212-643-6500.**

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ALL ABOARD! So. St. Seaport's Lecture/Discussion series on Jewish Mysticism - every Wed nite under the open skies, overlooking the water. **FREE. 718-467-5519**

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At **CLUB TAMARACK** - for ages 22-49. Sun/Fun/Sports/Entertainment. Buses from NYC & NJ. **Call 212-213-3366.**

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GAY/LESBIAN DATING SERVICE
1-800-688-7445 M-F: 10-10, Sat: 10-4.

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Theatre-Loving Singles—Sought to share dramatic evenings. Subscribe to Roundabout's Johnnie Walker Black Label Singles Series, see great classic plays... and take advantage of a unique opportunity to meet the love of your life! This season's offerings include Tom Stoppard's **THE REAL INSPECTOR HOUND,** Natasha Richardson and Liam Neeson in Eugene O'Neill's **ANNA CHRISTIE, A FUNNY THING HAPPENED ON THE WAY TO THE FORUM,** Kelly McGillis in Ibsen's **HEDDA GABLER,** and Nathan Lane in Simon Gray's **BUTLEY.** Enjoy cocktail receptions and great conversation after each performance. For friendship, love & drama in a relaxed, sophisticated environment, call Roundabout at (212) 719-9393.

Conversations—Long-standing dinner parties - professional singles. 201-567-2082

Field's Dating, 212-391-2233—41 E. 42 St., Rm 1600, NYC 10017. Open 7 Days.

STRICTLY PERSONALS

Handsome, Professional Jewish Male—36, 5'9", 160 lbs - enjoys working out, picnics, convertibles and acting. Seeks good-looking, confident, outgoing female, 25-35, to begin a crazy and romantic relationship full of fun and excitement. 3588 ✉ ☎

Woman Freelance NYC Tour Guide—5'9", 47, nonsmoker, Jewish (not religious), slender, visually appealing, intellectually curious, honed communication skills - seeks tall, unencumbered, similar male Manhattanite. Photo/note please. 3452 ✉

Truly Beautiful Woman—39, dark-haired, slim (Westchester), seeks romantic man who is truly a gentleman. Be successful, generous, cultured, already have kids - and open to commitment again. 8603 ✉

Grace Kelly Twin Sought!—Looking for gorgeous, refined woman with brains, grace, humor and charm (30-40) to make my heart skip a beat. No disappointment for you. I am a very handsome, 6'1", blond, articulate, mature, 42-year-old divorced physician. I am happy in my career, have creative and athletic interests but seek a woman who is beautiful and happy with herself to share love and excitement. If you're the one, please give it a chance. Kids are fine. I love mine. Nonsmoker. Phone/note please. Photo preferred. 6158 ✉

Manhattan MD—29, 5'7", attractive and athletic, music lover - seeks a beautiful Jewish woman with intelligence, humor and a warm heart. Photo reply. 6389 ✉

British-Born Woman—Jewish, loved Manhattan for 20 years, now not so sure! Strong tennis player, avid cyclist, love to cook and entertain, yearn to renovate another old house and garden. If you are 45-60, fit, secure, don't smoke, and would enjoy my dynamite 7-year-old son, please write. Stepchildren warmly welcomed. 3606 ✉

Retired Surgeon—Divorced white male, 43, seeks caring, unpretentious, realistic, humorous, uninhibited, sensitive, compassionate female, 35-45, for lasting relationship. Wanderlust a plus. Photo/phone/note. Reply to: 3562 ✉

Cerebral, Charming, Attractive—Sexy, tall, well-read, world-traveled, 45-year-old Jewish businessman, eagerly searching for educated, elegant, well-balanced, never-married Jewish soul mate of child-bearing age - and in need to be captivated by a fun-loving, romantic, loyal man with depth, spirituality and passion. Photo a must. 8621 ✉

The Doctor Will See You Now—42, 5'6", divorced Jewish male MD. Erudite, a regular cognoscente! Seeks stylish, 30s Jewish female who knows the Concorde is not a hotel in the Catskills. Note/photo. 8584 ✉

Attractive, Musical Doll—Professional, 55, Jewish, seeks down-to-earth guy willing to move to Miami, Florida and learn to square dance. Little chubby. No smoker. Let's harmonize. Looks not important. Be yourself. Write. 1599 ✉

Attractive, Caring Female—39, Jewish, seeks stable, bright professional male for committed relationship. 3602 ✉

Extraordinary Lady—Very attractive, exotic, smart and romantic. Highly cultured, refined and affluent. Used to extravagant life style. Seeking tall, handsome, caring, well-to-do gentleman. Business card/phone/photo. 8617 ✉

Where Have You Gone—Joe DiMaggio? Pretty, talented, athletic lady seeks best friend/mate, 40-50. 8607 ✉ ☎

Beautiful Japanese Woman—Interior designer seeks serious relationship with professional Caucasian, 35-50, who is witty. Enjoy movies, dancing, dining. Photo/note, please. 8619 ✉

Tennis-Loving Marketing Exec—Looking for a partner - single white male, 35-55, who's fit, flexible and fun. I'm a tall, (great legs), divorced white female, offbeat sense of humor. Off the court, let's share travel, cooking/fine wines, the arts, dancing. No smokers or oversized egos, please. Note/photo/phone. 8583 ✉

Successful Journalist, Manhattan Snob—Slim, fit, good-looking, 47, 5'9", divorced, loves novels, movies, but most of all, my kids - seeks female counterpart I can love for life. Be tough and tender, assertive and warm, a good talker and a good listener. Photo tacky but necessary. 8623 ✉

Terrific Gay Woman—Loves Mozart, romance, The Times, conversation, theater, fun. Seeks counterpart, 45-60. 3597 ✉

Asian Princess Sought—By extremely successful, tall, model appearance, white male, 32. I'm an incurable romantic looking to spoil someone special. Reply requires photo. 3603 ✉

Attractive, Successful Businessman—40s, 5'7", living in quiet beach community, seeks caring, unconventional, pretty lady, 35-45, to love, honor and cherish. 3600 ✉

Nassau County Gentleman—MIS professional, 56 - looks 46, addicted to healthy heroism in films and fiction, committed to objectivism, the philosophy of Ayn Rand. Seeking an honest, intelligent and sensitive lady, 40 to early 50s, to share my life with. 6390 ✉

Warm And Quiet—Attractive lady, 5'3", world traveler, 53, interested in meeting erudite gentleman who wants to explore NYC or further, but not alone. Note/phone/photo. 8622 ✉

I Don't Believe Them!—Friends tell me all the active, upbeat, humorous, attractive Jewish women over 50 are already married or in a relationship. I say it can't be. What do you think? 3604 ✉

Classic Woman—New England Wasp, beautiful, leggy, great figure, always happy, 35, 5'9", emotionally/financially secure, live in Tribeca, country home, great skier, golfer, sailor - love mountains, beaches, camping, bicycling, gardening, hiking, cooking. Looking for tall, successful, educated Christian male with great personality, 30-40, with same interests and time to share. Will move back to NE! Nonsmoker. Phone/photo. 3601 ✉

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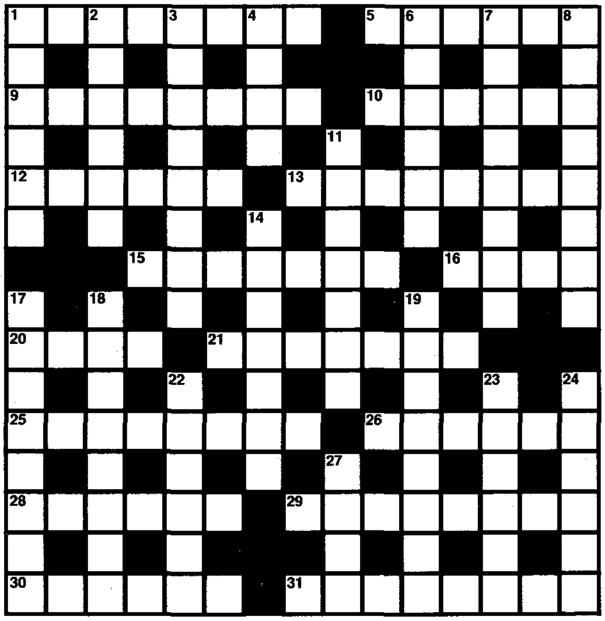
'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 Two birds heard at dawn? (4-4)
5 Not genuine bird calls? (6)
9 Moreover, girl takes key, locking student in the outhouse. (4-4)
10 Sacred word saving vicious snare from closing. (6)
12 This man takes expected lead, next runner a second behind. (6)
13 Introduced the new resident. (8)
15 Cut favourite bit of news. (7)
16 A pair of braces. (4)
20 Resembling sin? (4)
21 About to go in to have a swim, or just take the air. (7)
25 Not having to work, I certainly get escorted around. (8)
26 Pink economy? (6)
28 Prophet taking nine on one side, reveals sovereign remedy. (6)
29 Lichens came up in the flower bed. (4-4)
30 Ship giving tow? (6)
31 Slogs on with its press handout. (8)



DOWN

1 Condition far from shipshape when beginner's aboard this boat (6)
2 Undesirable characters associate with bishops. (6)
3 Intended, we hear, to put luggage in front of window. (8)
4 Certain trees round meadow. (4)
6 Irreverent girl got married. (6)
7 It takes outstanding action, perhaps, to get official commendation. (8)
8 Colours nothing out of the ordinary. (8)
11 Nice day? No, rotten! (2, 5)
14 Played or displayed. (7)
17 Assuredly there's no water shortage here. (4, 4)
18 Forming a queue. (8)
19 Hips dislocated in this disease. (
22 Pointless to upset Union in a row (6)
23 Climbing aids for people workin in mines. (6)
24 Animals put out to rest. (6)
27 Stray dog with tail docked. (4)

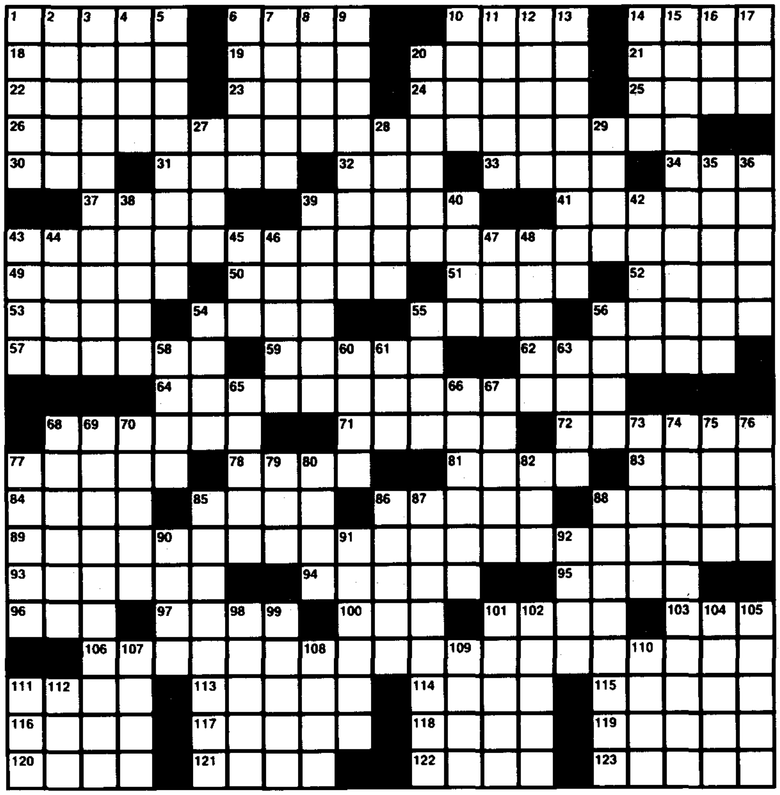
'ORCHID' : 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS

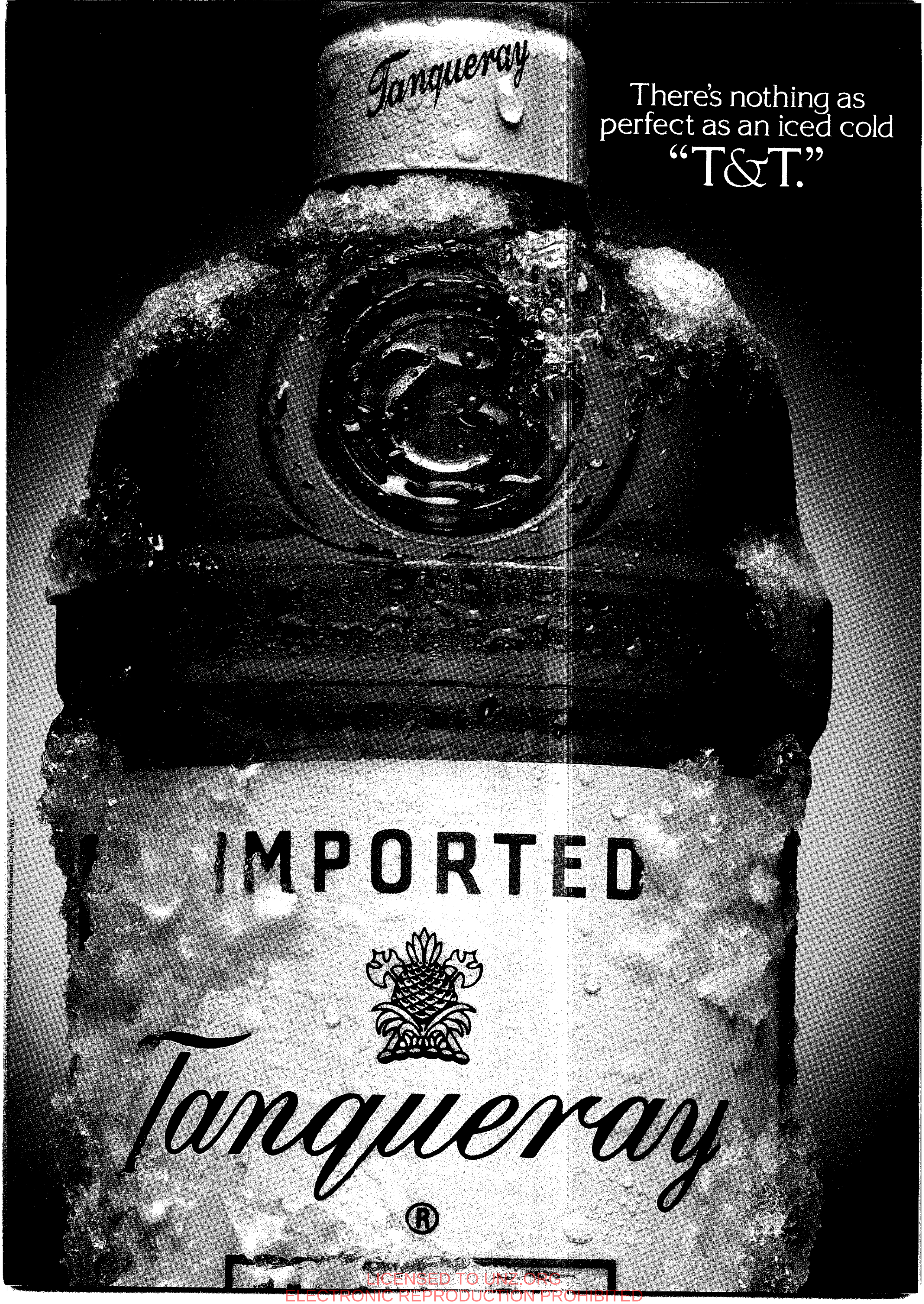
1 Low-heeled shoes
6 Play the market, for short
10 Rembrandt contemporary
14 Tear down
18 Repair a ship
19 Vagabond
20 Small brimless hat
21 Dentist's request
22 Beaver's kin
23 Actor-director, with 56-Down
24 Pygmy antelope
25 Burned up the road
26 Definition of ORCHID?: I
30 "Rings on —— fingers"
31 Foot quintet
32 Suffix for glob or mod
33 Slight advantage
34 Inform on
37 Concorde speed unit
39 Without spice
41 Dwell
43 Definition: II
49 Diary input
50 Conscious (of)
51 "Pal" of a musical
52 Affectations
53 Feel muscle-sore
54 Neighbor of Provo
55 Henry VIII's last Catherine
56 In solitary
57 Usher to a different chair
59 Rental agreement
62 Burstyn and Barkin
64 Definition: III
68 Miners
71 Home on the range
72 "A Message to ——," 1936 film
77 "We who are about —— salute you"
78 Potter's medium
81 Crow conversation
83 Dobbin's dinner
84 The Plaza, to a cockney
85 Woods near San Francisco
86 Lerner's partner
88 Cluster
89 Definition: IV
93 Hero of Trafalgar
94 Spaceman's circuit
95 Mussolini's daughter
96 —— Lanka
97 It's a long story
100 Meal residue
101 Fix-it item
103 Certain records: abbr.
106 Definition: V
111 Greek vowel
113 Perch
114 Writer Robb
115 —— Loa
116 Chuck the job
117 Westminster, e.g.
118 Glacier snow
119 Kilted musician
120 Six, in old dice games
121 Villain's expression
122 Graph paper
123 Huskies' hauls

DOWN

1 Foam
2 Hades river of forgetfulness
3 Results
4 Wedding-cake feature
5 Elastic
6 Physical form
7 Casual shirts
8 Abba of Israel
9 Of a diplomatic jurisdiction
10 Mata the spy
11 In existence
12 Having ear appendages
13 Dangerous spiny fish
14 Optimistic
15 Spectral vision
16 Alphabet finale
17 Football position
20 Forceful
27 Trendy New York area
28 Bring joy
29 "I've —— to London . . ."
35 Embellishes
36 Act the coquette
38 What only God can make, to Kilmer
39 Smiled radiantly
40 —— vu
42 Lacking freshness
43 Pooh, for one
44 Fairy-tale opener
45 Nasser's merger: al
46 Puff up
47 Neither's go-with
48 Actress Bo
54 Will-——-wisp
55 Mexican laborer
56 See 23-Across
58 Apex
60 Out of kilter
61 —— Na Na
63 Underpinnings
65 Bring upon oneself
66 Receive with conse
67 Shoulder covering
68 Turmoil
69 Hoping for perfecti
70 Slips to one side
73 Boxing-bout divisic
74 Melon variety
75 Poison-ivy woe
76 Tennis great
77 Junior cities
79 Illuminated
80 Humorous ending buck
82 Teeny
85 Not stereophonic
86 Cuba —— (rum dr
87 Failing to include
88 Nightstand objects
90 Mediocre
91 Snowman of song
92 Catty comment
98 Sphere
99 Hacienda brick
101 "Three Coins" fountain
102 Seeped
104 Did glazier's work
105 Stripes' companioi
107 Really dislike
108 Utilities customer
109 Singleton
110 Suspect's surety
111 Mentality tests, familiarly
112 Yes, in Yonne



Solutions to last week's puzzles appear on page 10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